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ASIAN ART MUSEUM OF SAN FRANCISCO

THE AVERY BRUNDAGE COLLECTION

ANNUAL REPORT

1980 – 1981

1981 – 1982

1982 – 1983

1983 – 1984



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I. ASIAN ART MUSEUM STAFF

A. Positions Funded by the City of San Francisco

René-Yvon Lefebvre d'Argencé, Director and Chief Curator

Terese Tse Bartholomew, Curator of Indian Art

Roger Broussal, Chief Conservator

Relf Case, Preparator (Reinstated 1/14/81)

Fred Cline, Librarian

John B. Dowty, Assistant Director, Administration

Sigrid Fink, Account Clerk

Jack Foss, Registrar

Dorothy Franks, Senior Clerk Typist (Temporary, started 12/16/80)

Yoshiko Kakudo, Curator of Japanese Art

Jane Kallgren, Senior Clerk-Stenographer

Stephen Little, Curator of Chinese Art

James Medley, Photographer

Alexis Pencovic, Assistant Conservator

Glen Shafer, Senior Preparator

Clarence F. Shangraw, Senior Curator

Diana Turner, Curator of Education (Resigned 11/14/80)

B. Positions Funded by the Asian Art Foundation of San Francisco

Lorrie Bunker, Public Relations Director

Sharon Deveaux, Assistant Photographer

Sherry Fowler, Assistant Librarian

Aileen Griggs, Secretary, Asian Art Foundation (Started 3/1/81)

Holly Holtz, Assistant Curator of Education

Aune Koski, Bookkeeper, Asian Art Foundation

Y. S. Lee, Accountant, 5,000 Years of Korean Art





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Beverly Price, Secretary, Asian Art Foundation (Resigned 2/27/81)

Ann Squires, Development Officer, Asian Art Foundation (Started 7/1/80)

C. Positions Funded by CETA

Molly Lambert, Assistant Registrar (9/5/80-6/30/81)

Susan Stearns, Assistant Registrar (Resigned 8/8/80)



II. ASIAN ART COMMISSIONERS

Mrs. Philip J. McCoy, Chairman

Mrs. Alexander Albert

Mrs. George T. Brady, Jr.

Alexander D. Calhoun

Mrs. Willard O. Caro

Mrs. Margaret Blunt Catron

Neil D. Chaitin

Allen D. Christensen

Mrs. Daniel E. Chu

Edward J. Conner

Ransom M. Cook

Dr. Seymour Farber

George H. Fitch

R. Gwin Follis

James M. Gerstley

William E. Goetze

George F. Jewett, Jr.

Cyril Magnin

Han Nong

James E. O'Brien

Paul A. O'Leary

James D. Robertson

Mrs. Robert Seller

Mrs. Stanton L. Sobel (Deceased May 5, 1981)

Mrs. Frederick Whitridge

Mrs. Brayton Wilbur, Jr.

Dr. Haydn Williams

Richard B. Gump, Honorary Commissioner





### III. FOREWORD/PERSONNEL-ADMINISTRATION

#### A. About the Museum

Founded by special City ordinance in 1969, the Asian Art Museum of San Francisco has exclusive jurisdiction over the collections of Asian Art belonging to the City and County of San Francisco. The function of the Museum is to preserve, collect, display and disseminate information about these holdings, 95% of which represent the Avery Brundage Collection.

With over 10,000 sculptures, architectural elements, paintings, bronzes, ceramics, lacquers, jades and decorative objects from all over Asia, from Iran to Japan and from Mongolia to Indonesia, the Museum provides a rich and varied source for research, study and appreciation of Oriental civilizations. The Museum serves all ages and all ethnic groups, and our visitors come from throughout the United States and abroad. Our Library is open to the public weekdays except holidays, 1:00-4:45 p.m.

In 1972 the Museum opened its first branch in the community, the Japan Center Extension, on the Webster Street Bridge of the Japan Cultural and Trade Center (open 10 a.m.-10 p.m. seven days a week). The Japan Center Extension features rotating exhibits of art from the collection, accompanied by bilingual descriptive labels in Japanese and English.

#### B. Highlights of the Year

Among the highlights of this year's activity were:

1. Overall attendance for the 1980-81 fiscal year was 830,263 visitors. This figure includes 45,569 visitors who visited the Asian Art Museum only on Mondays and Tuesdays when the Fine Arts Museums were closed. This year's attendance is down considerably from last year due to the lack of any large exhibitions such as 5,000 Years of Korean Art and The Treasures of Tutankhamun at the de Young which ran concurrently in the summer of the 1979-80 fiscal year and brought in a record attendance of 1,892,530 that year.
2. 5,000 Years of Korean Art, the first major international exhibition ever to originate in San Francisco, drew 547,159 visitors here. It is now on tour to other American museums under the direction of the Asian Art Museum. The exhibition was shown at the following museums in fiscal 1980-81: the Cleveland Museum of Art (June 10-August 10, 1980 with 44,430 visitors); the Museum of Fine Arts, Boston (September 16-November 30, 1980 with 66,776 visitors); the Metropolitan Museum of Art in New York (January 10-March 15, 1981 with 157,887 visitors); the William Rockhill Nelson Gallery-Atkins Museum of Fine Arts in Kansas City (April 17-June 14, 1981 with 65,000 visitors). The exhibition will





end its two-year American tour at the Smithsonian Institution's Museum of Natural History in Washington, D.C. (July 15-September 30, 1981) and will return to Seoul in mid-October.

3. New members appointed to the Asian Art Commission during the last fiscal year were: Mrs. Alexander Albert, Mrs. Willard O. Caro, Mrs. Margaret Blunt Catron, Han Nong, Paul A. O'Leary and Mrs. Stanton L. Sobel (deceased May 5, 1981).
4. The director began negotiating with the Shanghai Municipal Museum and Control Data Corporation to organize a major exhibition of Chinese Art. Due to take place in San Francisco in the summer of 1983, the exhibition will subsequently travel to four American cities. This will be the second international exhibition organized by the Asian Art Museum for San Francisco and the United States.

#### C. Personnel and Administration

##### 1. Staff Changes

After serving for over ten years with the Museum, Diana Turner, Curator of Education, resigned in November to marry Stuyvesant Fish of Carmel. During her tenure in office, Diana performed exceptionally well, producing many education programs to the credit of her department and the Museum.

##### 2. City Budget

The City's budget for the Museum for the 1981-82 fiscal year is \$477,452.00. This represents an increase of 1/2 of 1% over last year's budget. However, in terms of actual monies to use for the Museum's programs, taking into account salaries and inflation, it is actually less money than last year. Of the amount budgeted, \$447,438.00 will be expended for salaries, leaving only \$3,014.00 for other Museum expenses.

##### 3. Security

The Security Committee of the Asian Art Commission requested \$268,000.00 from the Mayor's Office for the overhaul/replacement of the Museum's security systems. The Mayor asked for a study from the City's Planning Department as to what the cost would actually be, and that Department came back with a study showing that to install the systems through the City's Public Works Department would cost \$478,560.00. The Committee then requested this amount from the Mayor's Office. The Mayor's Office granted \$225,000.00. The matter then went to the Finance Committee of the Board of Supervisors which approved this amount but reserved it until after the beginning of the 1981-82 fiscal year when the Budget Analyst could study the matter.



#### IV. SPECIAL EXHIBITIONS

##### A. Traveling Exhibitions

###### Treasures from the Rietberg Museum, July 28-September 28, 1980

This exhibition from the Rietberg Museum of Zurich, Switzerland comprised 66 masterpieces of Asian Art from this small but important collection. Drawn from the Rietberg's outstanding holdings of Indian and Southeast Asian sculptures, Chinese bronzes, ceramics, paintings, sculptures, jades and Japanese paintings, the exhibition made the second and last stop of its itinerary at the Asian Art Museum after opening in New York.

##### B. Temporary Exhibitions

###### 1. Religious Art of Nepal, August 8, 1980-April 14, 1981

A special exhibition of 28 bronze and stone sculptures from the Museum's permanent collection. Seven of the objects were shown to the public for the first time.

###### 2. Netsuke: Myth and Nature in Miniature, April 18-September 29, 1981

Three hundred fifty netsuke and several sets of inrō were selected from over 1,700 inrō and netsuke in the Avery Brundage Collection. The display was organized according to subject matter in six cases. A selective catalogue has illustrations of 103 items, 16 in color, an introduction, enlarged photographs of carvers' signatures and a selected bibliography. Curator in charge: Yoshiko Kakudo.

#### V. GALLERY ROTATIONS

Rotations are one way to solve our serious space shortage and enable the public to see some of the vast holdings of the Museum that cannot be shown at one time. In addition to regular gallery rotations, each department is able to create new exhibitions and new displays around many aspects of Asian Art due to the diversity within The Avery Brundage Collection. Such displays may be tied to a community event, an Asian celebration such as New Year, a specific theme or new or seldom seen material. The last fiscal year witnessed a number of such displays and major changes.

##### A. Major Gallery Rotations or Display Changes

###### 1. Rotation of the Chinese Galleries -- Yüan, Ming and Ch'ing Dynasties, December 1980

A rotation of Chinese Art from the permanent collection followed the closing of the Rietberg Exhibition. The rotation comprised 200 objects, including ceramics, lacquers, paintings and other types of decorative arts (cloisonné,



rhinoceros horn carvings, ivory, etc.). Also included were a number of objects from the permanent collection which had not been displayed previously and some recent acquisitions.

2. Rotations of Tibetan Paintings

- a. Fall 1980: "Mandalas" (mystic diagrams)
- b. Spring 1981: "Lamas and Lohans"
- c. Summer 1981: "Paintings of the Ngor Sect"

3. Rotations of Japanese Paintings: Seasonal

4. Rotations at Japan Center Extension

- a. September 1980: Pair of six-fold screens by Kano Tanyū; selection of Imari ware
- b. April 1981: Pair of six-fold screens by Tosa Mitsuoki; 12 selected netsuke

B. Special Displays

1. Display of Animals of the Zodiac

- a. Year of the Monkey through February 4, 1981. A special arrangement of Japanese netsuke in the form of monkeys for year 4678, the Year of the Monkey. Curator in charge: Yoshiko Kakudo.
- b. Year of the Rooster, February 5, 1981 to the present. This year's annual exhibition of animals of the zodiac (displayed in two parts in Gruhn Court) consisted of "Red Rooster" by the celebrated 20th century artist Qi Baishi and two paintings of fowl by a follower of the 18th century Japanese eccentric artist Jakuchū.

2. Gift of the Month

- a. July-August 1980: Nagasawa Rosetsu (1754-1799 A.D.), "Chinese Children Playing with an Elephant", Japanese hanging scroll on paper, gift of Martha and William Steen, Belvedere.
- b. September-November 1980: Bronze Ting (ceremonial food vessel), China, late Shang dynasty (11th century B.C.), gift of Mr. and Mrs. Norman Parker, Carmel.
- c. December 1980-January 1981: Chiang T'ing-hsi (1662-1739 A.D.), "Two Birds on Blossoming Camellia Branch", Chinese fan painting on paper, gift of Sylvia Ch'en-Shangraw Memorial Fund.





### 3. Display at San Francisco International Airport

An exhibition of nine large poster-size color photographs of Chinese art objects from the Asian Art Museum was installed at the international terminal of San Francisco International Airport in December 1980. The exhibition is on indefinite display and includes messages from Mayor Dianne Feinstein and Director Yvon d'Argencé. The cost was \$5,000 and was paid for by the Mayor's Office. The installation commemorates the beginning of direct air service between San Francisco and Shanghai. The objects represented range in date from the 11th century B.C. to the 18th century A.D. The installation was carried out by the airport art exhibition staff under the direction of Stephen Little, Curator of Chinese Art at the Asian Art Museum.

## VI. LOANS TO OTHER MUSEUMS

### A. Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares 960-1600 A.D.

Indianapolis Museum of Art, November 17, 1980-January 18, 1981  
China House Gallery, New York, March 16-May 24, 1981  
Denver Art Museum, June 27-August 9, 1981  
Four Chinese stoneware pieces.

### B. Chinese Jades from Hong Kong and American Collections

Asia House, New York, October 9-December 7, 1980  
Detroit Institute of Arts, January 12-February 22, 1981  
Seattle Art Museum, March 26-May 10, 1981  
Honolulu Academy of Arts, July 17-September 13, 1981  
Seven jade carvings and vessels.

### C. Hokusai and His Time

Centre Culturel du Marais, Paris, October 2, 1980-January 3, 1981  
Two Japanese lacquer boxes and seven inrō/netsuke.

### D. Mineralogy Display (rotating loan)

California Academy of Sciences, San Francisco:  
Twin jade vases, October 14, 1980-April 15, 1981  
Jade chih, April 15, 1981-

### E. Manifestations of Shiva

Philadelphia Museum of Art, March 29-June 7, 1981  
Kimbell Art Museum, Fort Worth, August 1-September 27, 1981  
Seattle Art Museum, November 25, 1981-January 31, 1982  
Los Angeles County Museum of Art, March 18-May 30, 1982  
Two Indian stone sculptures.



F. Shadows of Mt. Huang: Chinese Painting and Printing of the Anhui School

University Art Museum, Berkeley, January 8-March 15, 1981  
Detroit Institute of Arts, July 15-September 15, 1981  
Painting by Ch'eng Sui.

G. Buddhist Portraiture

Nara National Museum, Japan, April 28-June 7, 1981  
Stone sculpture of a Lohan, China.

H. Treasures of the Orient II

Society for Asian Art, San Francisco, May 21-26, 1981  
Thirteen Rosanjin plates from the James M. McClatchy Collection.

VII. GROWTH OF THE COLLECTIONS

A. Gifts and Bequests

Mr. C. Alpaugh, May 28, 1981: Japanese gilt bronze censer (R80.31)

Mr. John W. Barr, September 30, 1980 and January 27, 1981:  
Two T'ang figures of grooms, 8th century A.D. (R80.24.1, R80.24.2)

Mr. Joseph Bransten (bequest), January 27, 1981: Bizen plate by Rosanjin (1883-1919) and three Haniwa sculptures, 4th-6th century A.D. (B80 P8, B80 S1,2,3)

Mr. Jean-Pierre Dubosc, May 28, 1981: Fan painting by 16th century artist Wen Cheng-ming (B80 D30)

Mr. and Mrs. James M. Gerstley, June 17, 1981: Fan painting by Sung Hsu, Ming dynasty (B79 D22)

Mr. Richard Gump, January 27, 1981: Twenty-five Nagasaki and Yokohama woodblock prints (B81 D1-25)

Mr. Jung Kwang, May 28, 1981: Two paintings by the artist (B81 D28, B81 D29)

Dr. Gertrude Luehning, May 28, 1981: Japanese handscroll, Edo, 18th-19th century (R81.9)

Mr. John Nicolson, May 28, 1981: Japanese robe (R81.11)

Mr. William C. O'Donnell, Jr., Mr. John E. O'Donnell, Mr. J. Dan O'Donnell and Mrs. Geraldine O'Donnell Gibson, May 28, 1981: Stemmed pedestal, black pottery, China, Liang-chu culture, 3rd millennium B.C. (B81 P52)

Mr. William S. Picher, May 28, 1981: Two sake cups by Rosanjin, 20th century (R81.19.2, R81.19.3)



Mr. Melvin Schuler, May 28, 1981: Hanging scroll, calligraphy by Shen Ch'uan, dated 1750 A.D. (R81.15)

Mr. Tom Thompson, January 27, 1981: Three netsuke (B81 Y1,2,3)

Mr. Karl Weikel, January 27, 1981: Chinese drum cabinet (R80.32)

Mrs. Kenneth West and Mrs. H. William Gewald, March 17, 1981: Fifty 17th century Chinese blue-and-white porcelains (Kosometsuke) from the Effie B. Allison Collection (B81 P1-50)

B. Purchase

From J. P. Dubosc, November 13, 1980, Sylvia Ch'en-Shangraw Memorial Fund: 18th century fan painting by Chiang T'ing-hsi (B79 D10)

VIII. PUBLICATIONS

A. New Publications/Individual Articles

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

- a. "Chinese Lacquerwares of the Late Medieval Period", Apollo, July 1980
- b. "Buddhist Sculpture in the Indianized States of Southeast Asia", Apollo, August 1980
- c. "A New Approach to the Study of Medieval Jade Zoomorphs", paper delivered at the International Conference on Sinology, Taipei, August 1980, to be published in the conference proceedings

2. Terese Tse Bartholomew, Curator of Indian Art

- a. "Chinese Plant Motifs in the Asian Art Museum", Apollo, July 1980
- b. "Guardians of Tibetan Buddhism", Apollo, August 1980
- c. "Images of Ganesa in the Asian Art Museum", Apollo, August 1980
- d. "Religious Art of Nepal on Display at the Asian Art Museum", Society for Asian Art Newsletter, Fall 1980, Vol. 20, No. 1
- e. "Religious Art of Nepal", Triptych, Autumn 1980
- f. "Names Associated with I-hsing Ware: An Index", Oriental Ceramic Society Bulletin, Hong Kong, Vol. 4, 1981
- g. "A Study on the Shapes and Decorations of Yixing Teapots", to be published in the catalogue of the Hong Kong Museum of Art, Fall 1981





3. Holly Holtz, Assistant Curator of Education

- a. "Asian Art Museum: The Permanent Collections", Triptych, Summer 1980
- b. "Chinese Jade, Clay and Bronze: Part I", Triptych, Autumn 1980
- c. "Chinese Jade, Clay and Bronze: Part II", Triptych, Winter 1981
- d. "Chinese Jade, Clay and Bronze: Part III", Triptych, Spring 1981

4. Yoshiko Kakudo, Curator of Japanese Art

- a. "Asian Art Museum: Netsuke Exhibition", Society for Asian Art Newsletter, Spring 1981
- b. Netsuke: Myth and Nature in Miniature, selective catalogue for the exhibition of the same title (April 18-September 29, 1981)
- c. Zaigai Nippon no Shihō 9 Tōji, The Mainichi Press, Tokyo 1981, entries no. 2, 7, 27, 77, 87
- d. "Nagasaki and Yokohama Prints from the Richard Gump Collection", Triptych (in preparation)
- e. Nagasaki and Yokohama Prints from the Richard Gump Collection, catalogue of the exhibition of the same title (October 3-December 1, 1981) (in preparation)

5. Stephen Little, Curator of Chinese Art

- a. "The World in a Brushstroke: Chinese Landscape Painting in the Asian Art Museum", Apollo, July 1980
- b. "Cross-cultural Influences in Asian Ceramics", Apollo, August 1980

6. Clarence Shangraw, Senior Curator

- a. "A Cross-section of Chinese Blue-and-white Porcelains", Apollo, July 1980
- b. "Eighteenth Century Chinese Cloisonné and Painted Enamels", Apollo, July 1980
- c. "The Whimsical Splendor of Korean Tiles", Korean Culture, Vol. I, No. 4, Winter 1981





7. Diana Turner, Curator of Education

- a. "Post T'ang Sculptures in the Asian Art Museum", Apollo, July 1980
- b. "Fabulous Creatures, Animals and Plants in Iranian Art", Apollo, August 1980

IX. LECTURES, TRAVEL AND OTHER ACTIVITIES

A. Lectures

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

- a. August 1980: "A New Approach to the Study of Medieval Jade Zoomorphs", International Conference on Sinology, Academia Sinica, Taipei
- b. February 6, 1981: "A New Approach to the Study of Medieval Jade Zoomorphs", International Research Conference on Chinese Jade, The Detroit Institute of Arts
- c. May 11, 1981: "Chinese Lacquers", lecture to the docents of the Asian Art Museum

2. Terese Tse Bartholomew, Curator of Indian Art

- a. October 6, 1980: "Religious Art of Nepal", "walk-through" tour for the docents of the Asian Art Museum
- b. October 25, 1980: "Indian Gods and Goddesses in the Asian Art Museum", public lecture, Saturday Afternoon at the Museum series, Asian Art Museum of San Francisco
- c. May 8, 1981: "East Indian Stone Sculptures of the Asian Art Museum", American Committee for South Asian Art Symposium, Minneapolis Institute of Art

3. Roger D. Broussal, Chief Conservator

October 10, 1980: "Museum Conservation", lecture to third-year students, Rudolph Schaeffer School of Design, San Francisco

4. Holly Holtz, Assistant Curator of Education

- a. November 1, 1980: "Southeast Asian Sculpture in the Asian Art Museum and its Architectural Context", public lecture, Saturday Afternoon at the Museum series, Asian Art Museum of San Francisco



- b. June 17, 1981: Slide presentation and discussion of how teachers can use the Asian Art Museum as a local classroom and curriculum resource, Summer Teachers' Institute, John F. Kennedy University Center for Museum Studies, San Francisco
- 5. Yoshiko Kakudo, Curator of Japanese Art

October 18, 1980: "Tea Ware in the Asian Art Museum", public lecture, Saturday Afternoon at the Museum series, Asian Art Museum of San Francisco
- 6. Stephen Little, Curator of Chinese Art
  - a. October 4, 1980: "Chinese Landscape Painting of the Chin Dynasty (1115-1234 A.D.)", public lecture, Saturday Afternoon at the Museum series, Asian Art Museum of San Francisco
  - b. October 18, 1980: "Chinese Landscape Painting of the Chin Dynasty (1115-1234 A.D.)", San Diego Museum of Art
  - c. April 25, 1981: "The Great Bronze Age of China -- Part I: The Shang Dynasty (16th-11th century B.C.); Part II: The Western and Eastern Chou, Ch'in and Han Dynasties (11th-3rd century B.C.)", lecture to members of the Society for Asian Art, Little Theater, California Palace of the Legion of Honor, San Francisco
  - d. June 26, 1981: "Chinese Blue-and-white Ceramics of the Transitional Period (1620-1683 A.D.)", lecture to the Oriental Ceramic Society of Hong Kong, Hong Kong University
- 7. Clarence F. Shangraw, Senior Curator
  - a. October 11, 1980: "T'ang Dynasty Tomb Figurines", public lecture, Saturday Afternoon at the Museum series, Asian Art Museum of San Francisco
  - b. November 25, 1980: "The Neolithic Village of Pan-po-ts'un", lecture to the American Association of Museums Delegation to China, Xian
  - c. December 18, 1980: "Late 16th Century Blue-and-white Porcelains Excavated at Drake's Bay, California", lecture to the Min-chu Society, University of Hong Kong
  - d. February 1, 1981: "Korea's Ceramic Tribute to China", public lecture, Sunday Afternoon at the Museum series, Metropolitan Museum of Art, New York
  - e. February 3, 1981: "Reflections in a Time Past: T'ang Dynasty Figurines", public lecture, Asia House Gallery, The Asia Society, New York



- f. March 15, 1981: "Chinese Buddhist Sculptures in the Avery Brundage Collection", public lecture, Buddhist Art of Asia Symposium, Korean Culture Center, Los Angeles
- g. April 9, 1981: "Sung Dynasty Monochromes", lecture to the Ceramic Circle of San Francisco
- h. May 9, 1981: "Art and Archaeology of South China", lecture to the Smithsonian Fellows, San Francisco
- i. June 13, 1981: "19th Century Chinese Porcelains", public lecture, The Art of Collecting Series, Macy's, San Francisco

## B. Travel

### 1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

- a. August 13-21, 1980: Delivered a paper at the International Conference on Sinology, Taipei
- b. September 17-22, 1980: Discussions in Paris regarding the proposed European tour of the Avery Brundage Collection
- c. October 2-20, 1980: Discussions in Peking and Shanghai regarding the proposed Chinese exhibition
- d. December 8-10, 1980: Trip to Minneapolis to discuss the proposed Chinese exhibition
- e. January 6-9, 1981: Attended the opening of the exhibition 5,000 Years of Korean Art in New York
- f. February 5-9, 1981: Delivered a paper at the International Research Conference on Chinese Jade, The Detroit Institute of Arts
- g. April 16-17, 1981: Attended the opening of the exhibition 5,000 Years of Korean Art in Kansas City
- h. May 7-8, 1981: Trip to Minneapolis to discuss the proposed Chinese exhibition
- i. May 31-June 5, 1981: Attended the Annual Meeting of the Association of Art Museum Directors in Cincinnati
- j. June 13-July 2, 1981: Trip to Shanghai to discuss the proposed Chinese exhibition

### 2. Terese Tse Bartholomew, Curator of Indian Art

May 7-9, 1981: Delivered a paper at the American Committee for South Asian Art Symposium at the Minneapolis Institute of Art





3. Roger D. Broussal, Chief Conservator

September 6-13, 1980: Attended the 8th International Congress of the International Institute for Conservation, Vienna, Austria

4. John B. Dowty, Assistant Director, Administration

a. August 15-18, 1980: Trip to Cleveland and Boston to accompany the objects in the exhibition 5,000 Years of Korean Art

b. March 29-April 3, 1981: Trip to New York City and Kansas City to accompany the objects in the exhibition 5,000 Years of Korean Art

c. June 26-30, 1981: Trip to Kansas City and Washington, D.C. to accompany the objects in the exhibition 5,000 Years of Korean Art

5. Jack Foss, Registrar

a. October 8-10, 1980: Attended the Annual Meeting of the Museum Computer Network, Albany, New York

b. December 14-16, 1980: Trip to Boston and New York to accompany the objects in the exhibition 5,000 Years of Korean Art

c. June 5-11, 1981: Attended the Annual Meeting of the American Association of Museums, Indianapolis

6. Holly Holtz, Assistant Curator of Education

May 5-June 3, 1981: Trip to London to study Chinese, Indian and Southeast Asian collections at the British Museum, the British Library, the Victoria and Albert Museum, the Percival David Foundation, Spink and Son, Beurdeley and Matthews, Bluett and Son, Sotheby and Christie's Auction Houses

7. Yoshiko Kakudo, Curator of Japanese Art

a. October 24-November 13, 1980: Study trip to Japan

b. November 17-19, 1980: Attended the International Symposium on Tz'u-chou Wares at the Indianapolis Museum of Art

8. Stephen Little, Curator of Chinese Art

a. November 18-19, 1980: Attended the International Symposium on Tz'u-chou Wares at the Indianapolis Museum of Art



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- b. November 20-24, 1980: Attended a workshop on Chinese painting, "Artists and Patrons: Some Social and Economic Aspects of Chinese Painting", at the Nelson Gallery, Kansas City
  - c. June 13-30, 1981: Research trip to Tokyo, Kyoto, Osaka, Taipei and Hong Kong to study important public and private collections of Chinese paintings and ceramics

9. Clarence F. Shangraw, Senior Curator

- a. September 15-17, 1980: Attended the opening of the exhibition 5,000 Years of Korean Art in Boston
- b. November 9-December 13, 1980: Representative on American Association of Museums Delegation to the People's Republic of China, working tour of Chinese museums in Beijing, Xian, Xianyang, Loyang, Zhengzhou, Kaifeng, Wuhan, Changsha, Guilin, Nanning and Guangzhou
- c. December 14-21, 1980: Studied museums and private collections in Hong Kong
- d. January 30-February 3, 1981: Participated in Education Series in conjunction with the exhibition 5,000 Years of Korean Art in New York
- e. May 9-11, 1981: Trip to Los Angeles to view the exhibition The Great Bronze Age of China

All travel expenses are paid from non-City funds.

C. The Society for Asian Art Activities, Fall 1980-Spring 1981

1. Individual Lectures

- a. September 15, 1980: "Far Eastern Collection of the Chester Beatty Gallery Emphasizing Chinese Jade Books and Chinese Horn Cups" by Jan Chapman, Far Eastern Curator, Chester Beatty Library and Gallery of Oriental Art, Dublin, Ireland, in the Trustees' Auditorium.
- b. November 3, 1980: "Death of the Buddha -- The Mahaparinirvana" by Julian Sherrier of London, England, in the Trustees' Auditorium.
- c. December 1, 1980: "From China to Iran: 14th Century Painting in Iran" by Dr. Eleanor Sims, Institute of Fine Arts, New York University, Trustees' Auditorium.
- d. February 2, 1981: "The Way to Shambhala: Hidden Valleys in Tibetan Art and Myth" by Edwin Bernbaum, author, Berkeley, California, Trustees' Auditorium.



- e. February 13, 1981: "Shadows of Mt. Huang: Chinese Painting and Printing of the Anhui School" by Professor James Cahill, University of California, Berkeley, in the Trustees' Auditorium. Museum tour of "Anhui School" exhibition at University Art Museum, Berkeley, February 14, 1981.
- f. March 2, 1981: "Central Indian Monastic Traditions" by Dr. Donald M. Stadtner, Assistant Professor of Art History, University of Texas, Austin, in the Trustees' Auditorium.
- g. March 26, 1981: "From Ladakh to Bhutan: Buddhism Through the Himalayas, with Special Reference to the Art, Religion and Culture" by Professor David L. Snellgrove, Chairman, Institute of Tibetan Studies, University of London, a special lecture sponsored jointly by The Society for Asian Art and the World Affairs Council of Northern California, in the Trustees' Auditorium.
- h. April 6, 1981: "An Introduction to Oriental Rugs" by Mrs. Cathryn M. Cootner, Independent Appraiser and Consultant of Oriental Rugs, Stanford, California.
- i. April 25, 1981: "The Great Bronze Age of China" by Stephen Little, Curator of Chinese Art, Asian Art Museum, at the Little Theater, Legion of Honor.
- j. May 11, 1981: "The Garden of the Chinese Scholar" by Dr. William D. Y. Wu, Assistant Professor of Art History, Mills College, Oakland, in the Trustees' Auditorium.

## 2. Lecture Series

- a. Fall Semester 1980 to Spring Semester 1981: The fourth year of the university-accredited course on the Arts of Asia offered in cooperation with San Francisco State University Extension Services. The Fall Semester on "The Arts of the Near East" with 14 classes (September 8-December 8, 1980) was conducted by Dr. Guitty Azarpay, University of California, Berkeley. Guest lecturers: Dr. Abbas Daneshvari and Dr. Eleanor Sims.
- b. The Spring Semester on "The Arts of India" was conducted by Daniel Ehnbohm, Doctoral Candidate, University of Chicago, and Dr. Robert Del Bonta, 15 classes, January 13-May 12, 1981.

The above lectures were held in the Trustees' Auditorium of the Asian Art Museum.





- c. October-November 1980: "Saturday Afternoon at the Museum", a series of six programs (Saturdays) featuring lectures, films and tours of the Asian Art Museum galleries, prepared by the Education Department of the Asian Art Museum and sponsored by The Society for Asian Art (October 4, 11, 18 and 25 and November 1 and 8, 1980). Lectures were given by curators of the Asian Art Museum. Volunteers were provided by The Society for Asian Art for distributing programs each Saturday.

### 3. Other Activities

- a. July 1980: The Society for Asian Art provided four volunteer guards per day for a two-week period in the Asian Art Museum galleries.
- b. August 9, 16, 23 and 30, 1980: "Chinese History Films", produced by Wan-go Weng for the China Institute in America, shown free to Museum visitors, Trustees' Auditorium.
- c. December 6 and 13, 1980: "The Ceramics of Thailand", study group and bus tour to view the exhibit at the Stanford University Museum of Art, plus a slide-illustrated discussion with the show's collector-lenders.
- d. December 8, 1980: Special film preview of "Suzhou", part of the "Cities in China" series by Sue Yung Li and Shirley Sun, and "Xian" shown in Trustees' Auditorium.
- e. December 27, 1980-January 19, 1981: Burma to Borobudur, Indonesia Tour, sponsored jointly by The Museum Society and The Society for Asian Art.
- f. February 14, 21 and 28, 1981: "Chinese History Films" shown free to Museum visitors, Trustees' Auditorium.
- g. April 11 to May 5, 1981: Tour to China, sponsored jointly by The Museum Society and The Society for Asian Art.
- h. May 2, 3 and 4, 1981: A special visit to The Great Bronze Age of China exhibition at the Los Angeles County Museum, which also included visits to two private collections of Asian art in the Los Angeles area; lecture by Professor Max Loehr; guest lecturer for entire weekend tour was Stephen Little, Curator of Chinese Art, Asian Art Museum.
- i. May 21, 22, 23 and 24, 1981: "Treasures of the Orient II", a show and sale of Asian art by international dealers and an exhibition of Asian art from private collections, at the Japan Center, San Francisco. Proceeds from this second exhibition will benefit the Asian Art Museum and support the Society's broad program in the Bay Area to encourage the study and appreciation of the arts and cultures of Asia.





- j. Four issues of The Society for Asian Art Newsletter, a quarterly publication.
- k. Staffing of information desk in Gruhn Court, two shifts per day (volunteers).
- l. Contributions made by The Society for Asian Art:

Asian Art Museum Library	\$10,000
Rietberg Exhibition	3,000
Netsuke Exhibition	1,500
Stephen Little -- to attend seminar	1,500
UC Art Museum -- folder on Japanese prints	600
Stanford Art Museum -- Thai ceramics catalogue	500

#### X. SPECIAL EVENTS

In addition to special activities and events noted in the Education and Public Relations portions of this report, the following deserve mention:

- A. Visit of LIU FUZHI, Vice Minister of Culture, Beijing, People's Republic of China, and his delegation of leading museum officials, educators and musicians who toured the Museum and were hosted at a luncheon at the Museum.
- B. Special reception for members of The Society for Asian Art and other guests for the opening of the international exhibition Treasures from the Rietberg Museum, held at the Museum July 28, 1980.
- C. The Asian Art Commission initiated a special series of tours of the Conservation and Storage areas of the Museum in October 1980. These tours were organized and held approximately once a month thereafter, with luncheon in the Director's office following each guided tour. Different groups of community leaders were invited.
- D. JIN WEINO, Director of the National Art Academy in Beijing, visited and toured the Museum on January 23, 1981.
- E. The Museum was asked to give a special tour of the facilities to a group of approximately twenty visitors, wives of the executives of R. H. Macy's in New York City. Senior Curator Clarence Shangraw received personal compliments for his special tour of the galleries for them on March 2, 1981.
- F. On April 8, 1981 the Director of the Shanghai Museum, SHEN ZHIYU, with officials from the Palace Museum in Beijing and the Liaoning Museum of Northern China, visited the Museum and were honored with a special dinner.
- G. A special reception honoring Asian Art Museum donors was scheduled for the opening of the exhibition Netsuke: Myth and Nature in Miniature on April 20, 1981.



- H. The Society for Asian Art presented "Treasures of the Orient II", an exhibition and dealers' show of Asian art, held in the Japan Center Theater, May 22-24, 1981, to benefit the Museum.
- I. On June 25, 1981 the Asian Art Museum participated in a special feature of the annual KQED Auction. Gourmet chef CLARENCE SHANGRAW's preparation of a Chinese dinner for four was auctioned.

## XI. EDUCATION DEPARTMENT

The Education Department continued to pursue its broad goal of presenting programs and materials to make the Museum's collections more accessible to students, teachers and the general public. There was some decrease in activities due to the absence of a curator in this department from December 1980 through June 1981 and due to the lack of a secretary.

### A. Docent Program

Staff spent approximately 30% of their time planning and implementing the docent training program and supervising docent projects. Many of the Museum's 96 docents attended the fall lecture course on the Arts of the Near East sponsored by The Society for Asian Art, and 14 of them elected to take the exams, write a paper and attend related activities organized by the Education Department in order to become qualified museum tour guides in this area.

All docents were required to attend spring lectures the Department organized. Four of these lectures made up a series on Early China (Shang-Han dynasties), presented by Nancy Price, a doctoral candidate at New York University's Institute of Fine Arts and editor of Early China; David Keightley, Professor of History at the University of California, Berkeley; and Patricia Berger, Professor of Art History at the University of Southern California. Two additional lectures, arranged by the Department for docent training and also open to the public, as were those on Early China, featured a discussion of Chinese lacquers by Director Yvon d'Argencé and a lecture on "The Beliefs and Practices of the Indian Artist" by Dr. B. N. Goswamy, Chairman of the Department of Fine Arts at Panjab University in Chandigarh, India. All docents except those involved in the in-school component of the school program (see page 22) were asked to restructure their tours of the Chinese galleries in order to adjust to the new displays there. They turned in outlines of their new tours for the Education Department to review.

The Education Department further supervised those docents doing special tours (e.g., on special topics requested by local college classes and for the Department's teacher workshops) and tours of special exhibitions. Curators of these special exhibitions (Terese Bartholomew and Yoshiko Kakudo) also supplemented docent training with their own walk-through sessions. Curator of Chinese Art Stephen Little provided additional training in the Chinese galleries and also made a tape of one of his training sessions for further reference. Some docents participated in optional





training by attending the winter-spring course on the Arts of India organized by The Society for Asian Art or by participating in the Docents for the Deaf training program.

## B. Adult Program

Daily docent tours of China, Korea/Japan and India/the Himalayas/Southeast Asia continued to be the mainstay of this program. Qualified docents added a fourth area to this group and now offer tours of the art of the Middle East four times a month in addition to tours of special exhibitions. Museum visitors interested in specific thematic facets of the collection (e.g., Chinese bronzes, Japanese tea wares) may request in advance special tours based on these topics. On-going training lectures planned to maintain the docents' high performance level are always open to the public as well. During 1980-81, 96 docents presented 1,708 tours in the Museum to 16,129 visitors.

The Education Department cooperated again with the Consulate General of Japan in offering the public two Japanese film series. The fall 1980 presentation featured two Sunday afternoon programs on Japanese art and culture. The spring 1981 series, "Closeups of Japan", also supported by the Japan Society of Northern California, included six weekends of documentary and feature films on Japanese tales of the supernatural, drama, history, family and art. Audiences (approximately 350 viewers each weekend) expressed verbally and in written comments their appreciation of these series, which were designed to complement the Museum's regular interpretative programs and materials on Japan.

The Education Department initiated a new program of Saturday Afternoons at the Museum, offered free to Museum visitors for six Saturdays, from October 4 through November 8, 1980. Each afternoon program focused on a different aspect of the collections (China, Japan, India, Southeast Asia and the Middle East were represented) and included a lecture by a Museum curator; a film or, in the case of the Japanese tea ceremony demonstration, a performance; and a docent tour. The Society for Asian Art, which funded this program, was so pleased with the audience response (the average audience for each afternoon was 250-300 persons) that it is supporting a second series, scheduled for six fall Sundays in 1981.

The Speakers' Bureau, a group of specially trained docents who present lectures outside the Museum to groups of 25 or more, continued to operate under the supervision of the Education Department. This year they added two Japanese topics to their repertoire: "Shogun, Mandarin and Barbarian", which explores the unique qualities of Japanese art and tradition viewed against the impact of outside influences, and "Prince, Priest and Warrior", which examines the different elements making up Japanese taste, from the lavish refinement of objects made for the court to the subdued austerity of Zen and the tea ceremony to the vigor of castle architecture and the arts of the samurai.





The eight docents who took part in this program lectured to 2,103 people in 1980-81. Their 43 tour requests took them to various parts of San Francisco, as well as to Marin County and the East and South Bay, to audiences representing educational, professional, social and senior citizen populations in each of these areas. There was a 60% decrease in tour requests this year, due to the new policy of charging \$25 for each lecture. (Reduced rates are available to senior centers, public libraries and accredited educational institutions.) The Speakers' Bureau initiated this policy to pay for travel expenses, slide reproduction and slide projector maintenance. Although the policy has resulted in decreased demand, it has made the entire program self-sufficient.

### C. School Program and Children's Activities

The Museum offers school groups general gallery tours on a regular basis. These, like the tours designed for adults, can follow a particular cultural region or can be based on specially requested topics. During the 1980-81 school year, docents gave museum tours to 260 classes, reaching 2,215 pre-collegiate (grades 3-12) students.

An important new aspect of the school program is its in-school component, consisting of coordinated classroom-museum sessions (a one and a half hour classroom session is followed by a museum tour the following week) conducted by a small group of 14 specially trained docents. Together with the Education Department, they have already developed two curricula, one on Asian Travels, which emphasizes Buddhism and inter-Asian trade and travel, the other on Narrative in Japanese Art. Docents presented these themes to 23 Bay Area classes (approximately 736 4th-6th graders).

Approximately 25% of this in-school component was carried out as part of an NEH-funded museum-school project entitled Museum Education Network, created by the Bay Area consortium of museums and cultural institutions, Cultural Connections (formerly MAPS or Museums Affiliated with Public Schools). The Education Department Assistant Curator, Holly Holtz, is a member of the Cultural Connections executive committee and attends regular monthly planning meetings to implement other collaborative projects.

The Education Department believes that the most effective way to reach students is through their teachers. The Department has acted on this assumption in creating bibliographies and background materials for teachers and in organizing and participating in teacher workshops. This year we worked with the in-school docents to prepare supplementary materials (including suggested classroom activities) for teachers to use in connection with the in-school themes. We participated with other Bay Area museums in two teacher workshops, one organized by the Museum Education Network, and the other, a summer institute, by the San Francisco Unified School District. The Department's most challenging project in this area was the organization of a



third workshop, on the Islamic Middle East, in cooperation with the Center for Middle Eastern Studies, University of California, Berkeley, and the World Affairs Council of Northern California. The workshop took place at the Asian Art Museum on April 11, 1981. The Education Department was responsible for creating the announcement brochure and coordinating its printing and for preparing the budget and the slide packets which were handed out to all registered participants. We worked with the other two organizations in planning the all-day program and registration procedures and in supervising the day's events: a lecture on Islamic Art of the Middle East by Maxine Morris-Branch, M.A., Department of Near Eastern Studies, University of California, Berkeley; tours of the Museum's collection of Middle Eastern Art by Museum docents; a Middle Eastern lunch; a film on the Islamic World ("Nomad and City"); a lecture on the World of Islam by Professor Ira Lapidus, Department of History, University of California, Berkeley, and Chairman of the Center for Middle Eastern Studies, University of California, Berkeley; and a performance of Middle Eastern music by the group El-Fayzeen. There were 85 registered participants as well as a dozen half-day auditors. Approximately half of the participants returned their evaluation forms with such comments as: "Time well and productively spent! Left wanting more." "I'm impressed! The packet of materials, organization, varied program and excellent lunch say 'Some more!' When?" The budget for this workshop is enumerated on page 24.

Materials created for such workshops have always proved valuable outside the context of the workshop itself. This was true with the slide packet "The Islamic World and the Arts of Persia", which was written by the Education Department, advertised in the national resource publication Focus on Asian Studies. Subsequently it was ordered by institutions such as the American Museum of Natural History and Harvard University's Center for Middle Eastern Studies. The Education Department also sent slide packets from previous workshops to high schools throughout the United States and to the Center for Korean Studies at the University of California, Berkeley.

In conjunction with the exhibition Netsuke: Myth and Nature in Miniature, the Education Department planned a special program for children ages 7-9. Forty-eight children, 24 on each of two Saturday mornings (May 2 and 16), took part in 30-minute sessions at the exhibition, guided by four docents. Afterwards each group spent an hour at the de Young Museum's Art School carving clay netsuke. Parents were invited to return later to retrieve the fired products. From all points of view -- those of the Education Department, the docents and the parents -- and from the enthusiasm of the children, it was evident that the program was a great success.

The Education Department cooperated with the Museum's Development Officer in creating a grant proposal to help maintain and improve the school program's in-school component and teacher workshops.



Teacher Workshop: The Islamic Middle East (April 11, 1981) -- Budget

FINAL COSTS	TOTAL	<span style="border: 1px solid black;">\$2,095.21</span>
Announcement Brochures		595.00
Slide Packets (100)		610.59
Text (16 pages)	\$ 93.72	
Binders (10 already available)	32.87	
Slides (2,200 at \$.22 each)	484.00	
World Affairs Council mailing and labor		178.00
Honoraria and Film Rental		415.00
Art History lecture	100.00	
Film ("Nomad and City") rental	15.00	
World of Islam lecture	100.00	
Musical performance	200.00	
Lunch		251.00
Refreshments		45.62
Anna's Danish Cookies (incl. delivery)	13.25	
Coffee	23.45	
Tea, napkins, cups	6.58	
Tablecloth	2.34	
Donated by Society for Asian Art -- cups, tea bags, sugar, stirrers		
CREDITS		<span style="border: 1px solid black;">964.00</span>
71 Lunches	284.00	
85 Registration fees	680.00	
NET EXPENSE		<span style="border: 1px solid black;">\$1,131.00</span>

The net expense was paid for by grants awarded to the Center for Middle Eastern Studies, University of California, Berkeley, from the United States Office of Education and Mobil Oil.





#### D. Publications and Writing

The Education Department wrote the text for the slide packet "Islam and the Arts of Persia" for its April 1981 teacher workshop. The Department wrote and edited articles on the Museum's collections for international publications as well as for the Museum Society's illustrated periodical Triptych. It also coordinated the Asian Art Museum's section of the Museum Society's Calendar.

#### E. Education Department Expenses and Earnings, July 1980-June 1981

DEBITS	\$68.20	REPRODUCTION OF KOREAN SLIDE PACKET SLIDES
CREDITS	96.72	SALE OF EDUCATIONAL MATERIALS

Slide Packet: The Islamic World and the Arts of Persia

To: American Museum of Natural History, Harvard University's Center for Middle Eastern Studies, Mountain View-Los Altos Union High School District

Slide Packet: Uniqueness of Korean Art

To: W. T. White High School, Dallas, Texas; John F. Kennedy High School, Plainview, New York; Orange High School, Pepper Pike, Ohio; University of California, Berkeley, Center for Korean Studies

Slide Packet: Ideals of Beauty in Japanese Art

To: Orange High School, Pepper Pike, Ohio; Capital School District, Dover, Delaware

Slide royalties from Kai Dib

50.00	Honorarium for Teacher Summer Institute presentation at JFK Center for Museum Studies, from the Fund for Education
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NET EARNINGS 77.48

See also budget for April 11, 1981 Teacher Workshop on the Islamic Middle East on page 24.

#### XII. ASIAN ART MUSEUM DOCENTS

(Based on the Annual Report of the Docent Council, Asian Art Museum of San Francisco, for the year ending June 30, 1981.)

During 1980-81, 96 active docents gave 1,968 tours in the Museum to 18,344 visitors. Figures for each tour category are as follows:



	<u>Number of Tours</u>	<u>Number in Audience</u>
General	1,316	10,087
Special	204	2,310
Rietberg Exhibition	133	2,649
Nepalese Exhibition	6	41
Netsuke Exhibition	13	347
Middle East	17	150
Saturday at the Museum	19	545
School	260	2,215
Deaf	22	154

The "Special Tour" category refers to specially requested group tours, usually concentrating on specific thematic facets of the collections. This category includes tours given to teachers and students studying other aspects of Asian culture, such as the series of six special tours scheduled for a University of San Francisco class in February, March and April to complement a course on East Asian Civilization. Also included are foreign language tours. Docents offer these in Japanese, Cantonese, Spanish, French and German.

The decrease in audience numbers this year probably reflects some negative impact from the Monday-Tuesday closing of the de Young Museum.

Although the most recent docent training class completed basic training requirements in 1979-80, some from this group as well as some of the senior docents took an additional year of course work and Education Department-supervised requirements to qualify for tours of the art of the Middle East. Subsequently, tours of this part of the collection have been scheduled on a regular basis, four times a month.

The Society for Asian Art again sponsored the lecture series which was part of docent training on the art of the Middle East. Docents had the option of auditing the course or taking it for credit. The Museum Society continued to finance docent participation in this part of their education.

The Speakers' Bureau has become an established and successful program since its inception in 1979. This year, its third year of slide-lectures to Bay Area community organizations, it began to function within the operation of the Docent Council, meeting expenses by charging a fee of \$25 per lecture. The fundamental aim of this program has been to reach an ever larger audience with information about the collection of the Asian Art Museum and, in this way, to encourage museum attendance. The Speakers' Bureau also attempts to publicize special exhibitions and new gallery installations. For more on the Speakers' Bureau, see the Education Department section, pages 21-22.



Alice Lowe completed "A Study of the Docent Council of the Asian Art Museum and the Fine Arts Museums." This valuable document took almost a year of research. The study has been used not only by the docents but also by the Asian Art Commission, the Fine Arts Museums Trustees and the Museum Society.

The Asian Art Museum docents, under the direction of Director Yvon d'Argencé and the Education Department, prepared a new school program brochure for teachers and other interested education resource persons. Alice Lowe wrote the text; William Steen, President of the Society for Asian Art, designed the layout; and the Museum Society funded the printing. The brochure is designed as a self-mailer which, when open, can be used as a poster. The text includes information about school tours, the in-school program, teachers' workshops and written materials about the Museum and Asian art available to teachers.

In July 1980 when the Asian Art Museum was faced with the possibility of having to close on Mondays and Tuesdays, the docents and the Society for Asian Art staffed the Museum as volunteer guards two days a week for more than two weeks. Their help allowed the Commissioners time to work out a program to keep the Museum open seven days a week.

The docents contributed over \$6,000 toward the purchase of four important fan paintings on the occasion of the 15th anniversary of the Docent Council.

Steffi Black and Millie Kaufman attended the First National Art Museums Docent Conference, sponsored by the Indianapolis Museum of Art. Steffi led the workshop on the deaf, and Millie co-led the workshop on evaluation.

The in-school component of the school program was piloted successfully this year due to the dedicated participation of a small group of interested docents. For most of the year the group has consisted of just nine docents, but now seven more have joined them. They worked throughout the year in teams to take presentations to classrooms as preparation for school visits to the Museum. For more on this part of the school program, see the Education Department section, page 22.

Docents for the Deaf continued to operate a successful program with 17 active members, five of them representing the Asian Art Museum. In addition to giving tours in the Museum and participating in advanced training, these docents attended local and national conferences during the past year.

Since the docents' book and slide libraries have expanded their collections and maintained convenient hours, both have received more attention and use during the past year, from docents as well as special lecturers.

As Asian Art Museum Vice-Chairman of the Docent Council Board of Directors, Millie Kaufman completed a second year of service in implementing docent





activities that meet the needs of the Asian Art Museum. Other officers contributing to the success of these activities were: Laan Chun, Treasurer; Patty Collins, Training Chairman; Barbara Gartshore, Assistant Training Chairman; Joan Cooney, Coordinator of Supervisors; Jackie Ronan, Coordinator of School Program; Steffi Black, Coordinator of Deaf Program; Hope Brady, Asian Art Commission Representative; M. J. Engel, Society for Asian Art Representative; Elaine Connell, Librarian; Betty Hutson and Kay Bergman, Slide Librarians; Athena Mishtowt, Liaison to In-Service Program; and Jean Chaitin, Coordinator of the Speakers' Bureau.

### XIII. LIBRARY

The downward trend in the growth of the library reported in last year's annual report continued into this fiscal year. Only 511 volumes were added to the collection, making this the lowest number of volumes ever acquired in one year. In addition, the suspension of the purchase of all equipment remained in effect, as well as the postponement of the binding and repairing of books and periodicals. The problem became so severe that in January 1981 the Librarian was forced to make an appeal to his friends and relatives for support in order to avert disaster. About \$4,000 was collected, and an emergency meeting of the Society for Asian Art Library Committee was called in order to remedy the situation. An immediate grant of \$500 a month was guaranteed into the indefinite future, thus making it possible for the Librarian to have some sort of basic budget. The original commitment of the Society to help build an adequate library for the Museum was made over twenty-five years ago, and this commitment is being lived up to, with grateful thanks from the Librarian and the staff of the Museum.

In spite of the seemingly gloomy foregoing report, the Librarian remains optimistic about the future of the library. We are taking the opportunity to refine the organization of the library to facilitate access to the material by the staff and the general public. Further indexing not found in other libraries was accomplished. The basic core of good material remains in place, and recognition of what we have accomplished has spread widely. For example, the library was visited in June by the Art Librarian from Stanford University together with the new Professor of Japanese Art in order to obtain titles to add to their collection. A letter of grateful acknowledgement informed us that we were able to be of great benefit to them.

Miss Sherry Fowler continued as half-time assistant, with a three weeks' break for a trip to Japan. The study trip to Japan, financed from her own savings, greatly enriches her knowledge of Japanese art and thus contributes to her library work.

Several requests to open the library in the mornings to members of the Society for Asian Art and docents were received. The Librarian does not feel that this is feasible with the present staff, and therefore plans to maintain the 1:00 to 4:45 p.m. hours Monday through Friday into the foreseeable future.



#### XIV. PUBLIC RELATIONS

The Asian Art Foundation continued to retain the services of Public Relations Consultant Lorrie Bunker, who released information regularly to all news media throughout the Bay Area and answered inquiries on the permanent collection, special and traveling exhibitions and events scheduled during the year by the Museum.

The international exhibition 5,000 Years of Korean Art (which was organized by the Museum) continued its two-year tour of major U.S. museums and extended it to include the Smithsonian's Museum of Natural History in Washington, D.C. Continuing coordination and supplying of special materials was required for each of the five museums.

Treasures from the Rietberg Museum (an exhibition from Zurich, Switzerland, which was shown only in New York City and San Francisco) was the only traveling exhibition presented during the year. Extensive publicity efforts helped to make it an outstanding success, with an attendance of 55,828, which greatly impressed the Rietberg Museum officials.

A series of select exhibitions drawn from the Museum's own collection have been publicized and received much favorable attention. Among these were Religious Art of Nepal and Netsuke: Myth and Nature in Miniature, whose popularity resulted in an extension through September 1981. Regular rotations, objects selected as Gift of the Month, the special Year of the Rooster display, special lecture series and a Japanese film series were promoted, and articles were arranged for several national publications, including Museum Magazine, Going Places, Antiques Monthly and The Fodor Guide.

In addition to work on exhibitions, the Public Relations Department helped to coordinate the installation of an exhibition of large photographs of the Museum's Chinese objects in the International Departure area at the San Francisco International Airport, coordinated a series of special tours and luncheons sponsored by the Asian Art Commission at the Museum, worked on a billboard project financed by a savings and loan company, supervised invitations and other arrangements for receptions at the Museum (which included a special reception for donors and a viewing day for Museum members) and wrote a lengthy article on the Museum for a new reference work published by Greenwood Press, Inc. titled Art Museums of the World.

#### XV. CONSERVATION DEPARTMENT

The Conservation Department of the Asian Art Museum is the department most directly charged with carrying out the City's contracted responsibility for proper care and preservation of the Brundage Collection. The Department continues its efforts to properly perform its varied functions in substandard conservation facilities while understaffed (see Rose report), with no designated yearly budget and with an ever-increasing workload and responsibility, shrinking storage space and





insufficient equipping. These conditions contribute to the City's failure to meet its responsibilities to adequate and safe maintenance of the Asian Art collection.

The Conservation staff still consists of only one Conservator and one assistant. While the staff is dedicated to the task of providing the best collection care possible, the task becomes more difficult to accomplish each day. This results in treatments often being required to be of a "first aid" nature, repetitive and more costly than thorough and complete treatments which could be done with proper funding.

It is recommended that in addition to a Conservation Department budget immediate steps be taken to add one full-time Conservator position and one full-time Conservation Technician position to the present Conservation staff. The growth of less technical and daily recurring conservation support activities now being performed by the present staff dilutes and reduces efforts of the Conservator in the more technical and sophisticated conservation duties which must be performed for proper maintenance of the collection.

The Conservators' grant request to the National Endowment for the Arts for funds to carry on a project of restoration and conservation of the Museum's tanka collection was approved for the 1981 year. The Department received a grant of \$13,800 which will cover about half of the costs of the project. A new request will be submitted which, if granted, would complete the entire tanka project in 1983. The funds received have been utilized for the temporary employment of one Conservator, one Textile Scientist and one Conservation Technician. The results of the project thus far are very successful, and the tanka collection is reaching a high state of preservation, restoration and display capabilities.

A. Examination and Treatment

Conservation, restoration and preparation of objects during the year numbered 585 individual treatments and examinations.

B. Consultations

1. Free consultations for the public regarding care and preservation of their treasures numbered 274 contacts.
2. Consultations on the regular "clinic" days of the Museum numbered 63.

C. Equipment and Supplies

The Department's need for equipment and supplies continues on an austerity basis, although some small tools have come from funds allotted to special projects or from grant funds. For these small favors we are thankful.





## XVI. REGISTRATION DEPARTMENT

The Registration Department's four overlapping functions are: (1) information management, (2) logistics, (3) risk management and (4) coordination of photographic services. Statistics at the end of this section give some idea of the volume of work completed in these areas, and immediately below is a digest of other developments worth noting during the 1980-81 fiscal year.

July 1980: 292 surplus items cleared by Commission and City Purchaser, packed and shipped to Chicago for sale to raise acquisition funds.

July 1980: After Irene Handlin's retirement, Sharon Deveau assumed many of the photographic services duties on an "as able to" basis. The Registrar has revised and standardized procedures for handling work flow in this critical position, but a full or half-time person is needed to process work orders, handle requests for reproduction, etc.

August 1980: Susan Stearns resigned as Assistant Registrar (CETA-funded) and joined the University Art Museum, Berkeley, as Curatorial Assistant.

September 1980: Molly Lambert hired as Assistant Registrar (CETA-funded).

December 1980: Microfiche project completed. Microform copies of collection accession cards now available in Registrar's office and in secure storage off premises.

January 1981: Study completed on microcomputer application to Registration Department needs. Funds not available at this time, but this remains a high priority need for improved records, inventory control, etc., especially with reduced staff.

June 1981: City funds available for temporary positions were used to hire Stacy Schaefer and Patrice Wagner. Stacy worked on organizing the records of objects transferred from the Fine Arts Museums. She accounted for all but 79 of over 2,000 transfers and was also able to clear title on more than a hundred objects, making them available for future surplus sale. Patrice advanced the netsuke accessioning project by measuring and numbering 700 objects and by adding information to 500 cards. She also completed the storage aspect of the project, placing over 1,200 netsuke in permanent storage locations.

June 1981: Loss of Molly Lambert as Assistant Registrar with the demise of CETA leaves the Department inadequately staffed. Difficult choices will have to be made among functions and projects, none of which can safely be curtailed or neglected. Currently high on the Registrar's list as an urgent task is an updating of gallery maps and location records. A full-time assistant is called for.



Accessions Completed	233
Accessions in Process	368
Objects Shipped or Received (excluding Korean Exhibition)	551
Average Number of Temporary and Long-term Loans on Monthly Insurance Report	204
Objects Moved To and From Photo Studio (Approximate)	768

## XVII. PHOTOGRAPHY

Photographer James Medley works half time for the Asian Art Museum. He is assisted by Sharon Deveau who handles the processing and printing of negatives and some of the routine studio assignments. Sharon is now also devoting a portion of her time to work on the photographic services desk (see Registration Department report).

Jim is called upon for every type of photography: objects requiring complex studio lighting, gallery installation shots, infra-red and ultra-violet, publicity photographs of visitors and special events, and views documenting damage to objects or other special conservation needs.

The figures below indicate the volume of photographic work for the year:

Total Work Orders Completed	192
8 x 10 B/W Prints from New Negatives	1,765
8 x 10 Reprints from Existing Negatives	416
35mm Color Slides	2,255
35mm Color Slides from Book Illustrations	452
4 x 5 and 8 x 10 Color Transparencies	122
Slides and Prints for Conservation	344

### Outside Requests

Total Number of Orders	108
Black-and-white Photography	
a. For Reproduction	114
b. For Study Only	460
Color Photography	
a. 4 x 5 Transparencies for Reproduction	73
b. 35mm Slides Not for Reproduction	284

## XVIII. DEVELOPMENT

The Asian Art Museum was awarded several grants in the 1980-81 fiscal year.



The INSTITUTE OF MUSEUM SERVICES awarded a grant of \$35,000 to the Museum to provide general operating support. This money is being used for special thematic exhibitions developed from the permanent collections and for rotating the permanent collections.

Two grants were awarded by the NATIONAL ENDOWMENT FOR THE ARTS. A conservation grant of \$13,840 is providing support for restoration of the Museum's collection of Tibetan tankas. A second grant of \$40,000 to be paid in fiscal year 1981-82 will help upgrade the Museum's security system.

The NATIONAL ENDOWMENT FOR THE HUMANITIES supplemented prior grants with \$50,000 to make possible the extension of the exhibition 5,000 Years of Korean Art for a stay at the Smithsonian Institution in Washington, D.C. Most of this grant will be received in 1981-82.

The HEARST FOUNDATIONS awarded a \$3,000 grant to the Asian Art Museum for building a three-dimensional model of the Museum's galleries to enhance blind and low vision visitors' enjoyment of the Museum.

The CONSULATE GENERAL OF JAPAN IN SAN FRANCISCO provided a grant of \$3,000 to support publication of the handbook accompanying the exhibition Netsuke: Myth and Nature in Miniature.

THE SOCIETY FOR ASIAN ART provides monthly contributions of \$500 to support the Museum's library operations. In addition they made a \$4,500 contribution to the publication of Netsuke: Myth and Nature in Miniature.

THE MUSEUM SOCIETY provided a grant of \$80,000 to the Asian Art Museum for general support.

#### XIX. VISITORS

Many scholars, dignitaries and museum specialists visited the Museum and were conducted through the galleries and art storage by curatorial staff. During the past year, 221 visitors from the United States and 17 foreign countries were shown the Museum's collections. Among them was Korean Minister of Culture Lee Kwang Pyo.

#### XX. CONSULTATIONS

On the third Friday of each month, the Asian Art Museum holds "Public Day" when the public can bring art objects from their collections for authentication. Approximately 550 people were seen by appointment, with an average of three objects each for identification and authentication.

#### XXI. FUTURE GOALS

Thanks to its outstanding assets, the success of its exhibitions and publications and the hard work of Commissioners and staff, the Museum





has now reached considerable stature. It matches the best institutions of its kind anywhere in the world. Given adequate space and financial support, the Museum could in a relatively short period of time fulfill the wish of its founders, namely, to become the major center of Asian Art and Culture in the Western World. It is hoped that our impetus will not continue to be checked for lack of funds and space. All the other requirements have been met already sometime ago.







ASIAN ART MUSEUM OF SAN FRANCISCO  
THE AVERY BRUNDAGE COLLECTION  
GOLDEN GATE PARK, SAN FRANCISCO, CALIFORNIA 94118

Yvon d'Argence  
Director and Chief Curator

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ASIAN ART MUSEUM OF SAN FRANCISCO  
THE AVERY BRUNDAGE COLLECTION

ANNUAL REPORT

Year Ending June 30, 1982





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I. ASIAN ART MUSEUM STAFF

A. Positions Funded by the City of San Francisco

René-Yvon Lefebvre d'Argencé, Director and Chief Curator

Terese Tse Bartholomew, Curator of Indian Art

Patricia Berger, Curator of Chinese Art (Started 5/19/82)

Roger Broussal, Chief Conservator

Relf Case, Preparator

Fred Cline, Librarian

John B. Dowty, Assistant Director, Administration

Sigrid Fink, Account Clerk

Jack Foss, Registrar

Dorothy Franks, Senior Clerk Typist

Yoshiko Kakudo, Curator of Japanese Art

Jane Kallgren, Senior Clerk-Stenographer

Stephen Little, Curator of Chinese Art (Leave of Absence, 6/17/82)

Cecelia Levin, Curator of Education (Started 7/1/81)

James Medley, Photographer

Alexis Pencovic, Assistant Conservator

Glen Shafer, Senior Preparator

Clarence F. Shangraw, Senior Curator

B. Positions Funded by the Asian Art Foundation of San Francisco

Lorrie Bunker, Public Relations Director

Sharon Deveaux, Assistant Photographer

Sherry Fowler, Assistant Librarian

Barbara Geib, Receptionist (Started 3/10/82)

Aileen Griggs, Secretary, Asian Art Foundation

Holly Holtz, Assistant Curator of Education (Resigned 6/30/82)

Pamela Koe, Assistant Registrar (Started 6/28/82)



Aune Koski, Bookkeeper, Asian Art Foundation

Y. S. Lee, Accountant

Molly Schardt, School Program Coordinator (Started 10/1/81)

Ann Squires, Development Officer, Asian Art Foundation





II. ASIAN ART COMMISSION

Mrs. Brayton Wilbur, Jr., Chairman

Mrs. Agnes Albert

Mrs. George T. Brady, Jr.

Alexander D. Calhoun

Mrs. Willard O. Caro

Mrs. Margaret Blunt Catron

Neil D. Chaitin

Allen D. Christensen

Mrs. Daniel E. Chu

Edward J. Conner

Ransom M. Cook

Dr. Seymour Farber

George H. Fitch

R. Gwin Follis

James M. Gerstley

William E. Goetze

George F. Jewett, Jr.

Cyril Magnin

Mrs. Philip J. McCoy

Han Nong

James E. O'Brien

Paul A. O'Leary

James D. Robertson (Deceased 2/23/82)

Mrs. Robert Seller

William E. Steen

Yasushi Sumiya

Mrs. Frederick Whitridge

Dr. Haydn Williams

Honorary Commissioners

Richard B. Gump

Jaquelin H. Hume

Edward M. Nagel

Mrs. Walter H. Shorenstein



### III. FOREWORD/PERSONNEL-ADMINISTRATION

#### A. About the Museum

The Asian Art Museum of San Francisco is the only institution in the United States devoted exclusively to the study and display of the arts of Asia. Founded by special City ordinance in 1969, the Museum has exclusive jurisdiction over the collections belonging to the City and County of San Francisco. The function of the Museum is to preserve, collect, display and disseminate information about these holdings, 95% of which represent the Avery Brundage Collection.

With over 10,000 sculptures, architectural elements, paintings, bronzes, ceramics, lacquers, jades and decorative objects from all over Asia, from Iran to Japan and from Mongolia to Indonesia, the Museum provides a rich and varied source for research, study and appreciation of Oriental civilizations. The Museum serves all ages and all ethnic groups, and our visitors come from throughout the United States and abroad. Our Library is open to the public weekdays except holidays, 1:00-4:45 p.m.

In 1972 the Museum opened its first branch in the community, the Japan Center Extension, on the Webster Street Bridge of the Japan Cultural and Trade Center (open 10:00 a.m.-10:00 p.m. seven days a week). The Japan Center Extension features rotating exhibits of art from the collection, accompanied by bilingual descriptive labels in Japanese and English.

#### B. Highlights of the Year

Among the highlights of this year's activity were:

1. Overall attendance for the 1981-82 fiscal year was 1,163,943 visitors. This figure includes 36,968 visitors who visited the Asian Art Museum only on Mondays and Tuesdays when the Fine Arts Museums were closed. This year's attendance is up considerably from last year due to several large exhibitions at the Fine Arts Museums.
2. William E. Steen was appointed to the Asian Art Commission during the last fiscal year.
3. Agreements were signed with the Shanghai Museum and Control Data Corporation on the organization and partial financial backing of the 232-object exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. The exhibition will be on view at the Asian Art Museum from early May through September 1983 and will subsequently travel to the Field Museum of Natural History, Chicago, the Museum of Fine Arts, Houston and the National Museum of Natural History, Smithsonian Institution, Washington, D.C. Control



Data Corporation's direct participation to the organizational cost of the exhibition is in the form of a \$400,000 outright grant. This is the second international exhibition organized by the Asian Art Museum for San Francisco and the United States.

C. Personnel and Administration

1. City Budget

The City's budget for the Museum for the 1982-83 fiscal year is \$618,000. This is an increase of approximately 23% over the 1981-82 fiscal year budget. Salaries will account for \$527,188, leaving \$90,812 for all other expenses.

2. Security

The grant of \$225,000 from the Mayor's Office for security was cut to \$212,000 by the Board of Supervisors in June 1981. The monies were finally released to the Museum in May 1982, and the actual work on the new security system began in August. In addition to the City's contribution of \$212,000, we have received \$65,000 from the National Endowment for the Arts, which will be used to expand the security project.

3. Staff Changes

There has been much turnover in our personnel this past year.

- a. Stephen Little, Curator of Chinese Art, has taken a year's leave of absence to study Asian languages at George Washington University.
- b. Patricia Berger was chosen from a field of several candidates to stand in for Mr. Little during his leave.
- c. Holly Holtz, Assistant Curator of Education, left the Museum in June to return to school for an MBA. Her replacement was hired in August.
- d. Pamela Koe, formerly of the University of California, Santa Barbara administration, is our new Assistant Registrar. Ms. Koe's position is funded by the Asian Art Foundation.
- e. Molly Schardt is serving as School Program Coordinator in the Education Department through a grant from the Morris Stulsaf Foundation.
- f. Barbara Geib has been hired by the Asian Art Foundation as clerk-receptionist for the Museum's administration office.





#### 4. Staff News

- a. Sharon Deveaux, Assistant Photographer, was married in March to Walter Cleveland.
- b. Dorothy Franks, Senior Clerk-Typist, was married in May to Motosuke Ohtake.
- c. The exhibition 5,000 Years of Korean Art finished its U.S. tour and was returned to Korea. In appreciation for the care and effort shown by the staff and Commission, the Korean Government decorated Director and Chief Curator Yvon d'Argencé, Assistant Director John B. Dowty, Asian Art Commissioner Alexander D. Calhoun and presented plaques to Senior Curator Clarence F. Shangraw, Chief Conservator Roger D. Broussal and Public Relations Director Lorrie Bunker.

#### IV. GALLERY ROTATIONS AND THEMATIC EXHIBITIONS

Rotations of art objects on display in cases, quarterly rotations of paintings and screens, the rotating display of monthly featured objects and small thematic or topical exhibitions made up with objects only from the Museum's storage enable the public to see as much as possible of the vast holdings of the Museum within a year's time. Each curatorial department is able to create new exhibitions and small displays around many aspects of Asian art due to the diversity within the Museum's collections, as evidenced by the six successful exhibitions this last year, each on a specific theme or on new or seldom seen material. For instance, when the Search for Alexander exhibition came to the Fine Arts Museums this last year, the Asian Art Museum set up a complementary exhibition of twenty-four objects: Gandhāran Sculpture: An Alexandrian Heritage. (The Asian Art Museum, having the largest inventory of Gandhāran art in the United States, focused on Indian stone sculptures in the Greco-Buddhist style from an area of northwest India visited by Alexander the Great.)

This rotational policy of small exhibitions and displays has been launched in order to curb costs (the complete rotation and reinstallation of one floor can cost around \$60,000) and yet get as many objects as possible displayed so that each time a visitor comes to the Museum something different is on view. During the last fiscal year many such displays and major changes took place.

##### A. Special Exhibitions

1. Netsuke: Myth and Nature in Miniature, April 18-September 29, 1981

The exhibition of 350 netsuke and several inrō selected from over 1,700 inrō and netsuke in the



Avery Brundage Collection remained on view through September 29. A selective catalogue with 103 illustrations, 16 in color, and an introduction also features enlarged photographs of carvers' signatures and a selected bibliography. Curator in charge: Yoshiko Kakudo.

2. Nagasaki and Yokohama Prints from the Richard Gump Collection, October 3-December 1, 1981

Thirty-nine prints, including eight triptychs, were on display from Richard Gump's gift of 41 prints depicting the scenes and people of Nagasaki and Yokohama. A fully illustrated catalogue, two color plates, has an introduction by the Director and a selected bibliography. Curator in charge: Yoshiko Kakudo.

3. Sculptures of Indianized Southeast Asia, December 6, 1981-February 1, 1982

Twenty-four sculptures in stone and bronze from Burma, Thailand, Cambodia, Vietnam and Indonesia, many displayed for the first time, reflected regional styles of images emphasizing Southeast Asian cultural responses to the important religions of Buddhism and Hinduism. Exhibition planned, designed and installed under supervision of Assistant Curator of Education Holly Holtz.

4. Gandhāran Sculpture: An Alexandrian Heritage, February 6-May 18, 1982

Twenty-four schist sculptures from the permanent collection showing Buddhas, bodhisattvas, scenes from the life of the Buddha and friezes of Greco-Roman motifs. Curator in charge: Terese Tse Bartholomew.

5. The Effie B. Allison Collection of Kosometsuke and Other Chinese Blue-and-White Porcelains, March 2-June 6, 1982

A collection of 50 late 16th to 17th century blue-and-white porcelains made by Chinese potters for Japanese tea-taste consumption were donated to the Museum by Jeanette V. West and Betty V. Gewald in memory of their mother, Effie B. Allison, who collected these unusual wares. This collection, together with representative examples now in the Avery Brundage Collection and the Roy C. Levintritt Collection, makes the Asian Art Museum the largest repository of such wares outside Japan (where practically all are cherished heirlooms). Catalogue by Yoshiko Kakudo, Curator of Japanese Art. Exhibition planned, designed and installed under the supervision of Stephen Little, Curator of Chinese Art.

6. Arts of the Ch'ing Court: 1644-1912 A.D., May 22-August 30, 1982

Sixty-seven objects -- porcelains, paintings, silk tapestries and court robe, furniture, cloisonné,



lacquers and carvings in jade, bamboo root, hardwood, rhinoceros horn and ivory -- selected from the permanent collection to reflect the epitome of perfection and court elegance in the artworks commissioned by the Manchu emperors. Twenty percent of these objects were on display for the first time. Exhibition planned, designed and installed under supervision of Curator of Chinese Art Stephen Little.

B. Major Gallery Rotations or Display Changes

1. Rotation of Chinese ceramics from the late Chou dynasty (Warring States period, 5th-3rd century B.C.) to the Yüan dynasty (14th century A.D.), August-September 1981.
2. Rotation of 17 recently acquired Chinese fan paintings of the Ming and early Ch'ing dynasty from the J. P. Dubosc Collection, Autumn-Winter 1981.
3. Rotation of exhibits in the Jade Room, Spring 1982.
4. Quarterly rotation of Chinese paintings involving 60 or more objects per rotation.
5. Gift of Indian paintings from the collection of Mr. and Mrs. George Hopper Fitch, January 15-May 30, 1982.
6. Rotation of early Indian sculptures, June 1982.
7. Rotations of Tibetan tankas:
  - a. "Dharmapala" guardians of Tibetan Buddhism, October 1981.
  - b. Newly restored tankas, April 1982.
8. Rotations of Japanese paintings:
  - a. Narrative screens and other narrative paintings, Summer 1981.
  - b. Yamato-e school paintings, Fall 1981.
  - c. Animals and birds in Japanese paintings, Spring 1982.
9. Rotation at Japan Center Extension: set of 12 paintings, birds and flowers of the 12 months by Soken, inspired by the late 12th century poet Teika, April 1982.

C. Special Displays

1. Display of Animals of the Zodiac
  - a. Year of the Rooster, July 1, 1981-January 23, 1982, Adrian Gruhn Court. The second half of this annual





display consisted of two monochromatic ink paintings associated with the school of Jakuchu, late 18th century Japan.

- b. Year of the Dog, January 24, 1982 to present, Adrian Gruhn Court. Four glazed pottery tomb figurines of dogs dating from the Han period (206 B.C. - 221 A.D.).
- c. Year of the Dog, March 1982 to present, Japanese Galleries. The netsuke representation of dogs included 42 netsuke of ivory and wood and a set of inrō and netsuke.
- d. Feature display in Japanese Galleries: Furisode, a young woman's kimono of crepe silk with flowering garden scene in paste resist dye and polychrome silk embroidery. Gift of Dr. and Mrs. Roger Spang.

## 2. Acquisition of the Month

- a. July 1981: Three Haniwa figures, Japan, 5th-6th century A.D. Bequest of Joseph M. Bransten.
- b. August-September 1981: Fan Painting, "Spring in Chiangnan" by Wen Cheng-ming, signed and dated 1537 A.D. Gift of Jean-Pierre Dubosc.
- c. October 1981: Two Zen paintings, "Bodhidharma, the First Zen Patriarch" and "Rooster," by Jung-kwang, the Mad Monk, Korea, dated 1981. Gift of the artist and the San Francisco-Seoul Sister City Committee.
- d. November 1981: Three early Chinese ceramics transferred from the de Young Museum.
- e. December 1981: Preview of three kosometsuke dishes from the Effie B. Allison Collection.
- f. January-February 1982: Three illustrations from the Chandāyana, pre-Mughal (first half 16th century A.D.), India. Gift of The Society for Asian Art. (These important paintings were once part of an original manuscript, the bulk of which is in the Prince of Wales Museum, Bombay, and these specimens are the only pre-Mughal paintings of such calibre in an American museum.)
- g. March 1982: Painting, "Palace of the Demon Vanasura," 18th century A.D., Nepal. Gift of Mr. and Mrs. George Hopper Fitch.
- h. April 1982: Ceremonial sword (tachi), signed Kaneyoshi, the founder of the Zenjō school, Mino Province, Muromachi period (14th century A.D.), Japan. Gift of Reginald C. Jenkins in memory of Shigejirō Inō.



- i. May 1982: Fan painting, "K'ai-shu Calligraphy," by Shao Mi (active 1620-1660 A.D.). Gift of Hope Tarpey Brady.
- j. June 1982: Fan painting, "Landscape," by Sung Hsü (1523-1605 A.D.). Gift of James and Elizabeth Gerstley.

V. LOANS TO OTHER MUSEUMS

A. San Francisco Gem and Mineral Society

Exhibition at Hall of Flowers, Golden Gate Park, August 29-30, 1981: two carved lapis lazuli mountains.

B. Mineralogy Display (Rotating Loan)

California Academy of Sciences, San Francisco, January 12, 1982 to present: jade incense burner.

VI. GROWTH OF THE COLLECTIONS

A. Gifts and Bequests

Mrs. Hope Tarpey Brady, December 3, 1981: Chinese fan painting, poem by Shao Mi (B81 D32)

Mr. Alexander Calhoun, December 31, 1981: Javanese terracotta head (R81.49)

Mrs. Frances E. Campbell, September 4, 1981: Chinese theatrical dragon robe (R81.31)

Estate of Margaret C. Dowe, May 13, 1982: Celadon jardiniere (R82.5)

Mrs. Betty Dwyer, December 27, 1981: Two large blue-and-white vases and a porcelain fish bowl (R81.47.1,.2,.3)

Mr. Orville L. Dykstra, December 3, 1981: Chinese hanging scroll, "Birds and Flowers" by Sun Yi (R81.41); May 13, 1982: four-panel Japanese screen and Japanese hanging scroll (R81.46.1,.2)

Far East Fine Arts, December 3, 1981: Chinese hanging scroll, "Snow Landscape" by Ho Wei-p'u (R81.18)

Mrs. Lois Fey, December 3, 1981: Chinese hanging scroll, "Pine and Flowers" by Tsou I-kuei (B81 D35)

Mr. George Hopper Fitch, December 3, 1981: Two Indian miniature paintings, "A Prince and his Mistress Enjoying Fireworks" and "Palace of Vanasura" (B81 D34 and D35)

Mr. Wil Fountain, December 3, 1981: Painting by Chang Ta-ch'ien, "Prune Blossoms and Calligraphy" (R81.34)



Mr. Reginald C. Jenkins, December 3, 1981: Japanese ceremonial sword (B81 W1)

Mrs. Jane R. Lurie, December 3, 1981: Japanese woodblock print, "View of Fuji" (R81.44)

Mr. Calvin Malone, December 3, 1981: Chinese bronze chueh, two Japanese Raku tea bowls, Iga jar (R81.28.1-.4)

Mr. James Normandi, December 31, 1981: Bronze puppy, Korea (R81.48)

Mr. Robert Patton, May 13, 1982: Gandhāran stone sculpture (R82.2)

Mrs. Marjorie Rappaport, December 3, 1981: Five embroidered handscrolls (R81.32.1-.5)

Mrs. Quentin Reynolds, December 3, 1981: Six Ch'ing dynasty wooden wine cups (R81.29.1-.6)

Mrs. Rose C. Shere, September 4, 1981: Square plate by Kondō Yuzō, Japan (R81.19.1)

Society for Asian Art, September 4, 1981: Three Indian miniature paintings (B81 D33.1,.2,.3)

Mr. and Mrs. William Steen, January 20, 1982: Chinese hanging scroll, "Squirrel on a Pine Branch" by Hua Yen (B82 D1)

Tai Sing Land Development, Ltd., December 3, 1981: Jade pi disc (gift to Mayor Feinstein) (R81.36)

#### B. Purchases

Several acquisitions by purchase were in progress at the close of the fiscal year. These will be noted in the next Annual Report.

### VII. PUBLICATIONS

#### A. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

1. Introduction, Nagasaki and Yokohama Prints from the Richard Gump Collection, exhibition catalogue, 1981.
2. Preface, The Effie B. Allison Collection: Kosometsuke and Other Chinese Blue-and-White Porcelains, exhibition catalogue, 1982.

#### B. Terese Tse Bartholomew, Curator of Indian Art

1. "A Study on the Shapes and Decoratons of Yixing Teapots," Yixing Pottery, Urban Council (Hong Kong Museum of Art), 1981.





2. "Gandharan Sculptures: An Alexandrian Heritage," The Society for Asian Art Newsletter, Winter 1982, Vol. 21, No. 2.
3. Clarence Shangraw, co-author, "Three Illustrations from the Chandāyana," Triptych, January-February 1982.
4. "The Art of Tea in East Asia To Be on Display in Foyer Gallery," The Society for Asian Art Newsletter, Summer 1982, Vol. 21, No. 4.

C. Holly Holtz, Assistant Curator of Education

1. "Arts of Early Imperial China," Triptych, November-December 1981.
2. "Southeast Asian Sculptures: Buddhist and Hindu Themes and Styles," Triptych, November-December 1981.
3. "Southeast Asian Sculptures: Buddhist and Hindu Themes and Styles," The Society for Asian Art Newsletter, Fall 1981, Vol. 21, No. 1.

D. Yoshiko Kakudo, Curator of Japanese Art

1. Nagasaki and Yokohama Prints from the Richard Gump Collection, exhibition catalogue, 23 illustrations, two in color, with entries and a selected bibliography.
2. The Effie B. Allison Collection: Kosometsuke and Other Chinese Blue-and-White Porcelains, exhibition catalogue, 44 illustrations, one in color, with an introduction, photographs of inscriptions and a selected bibliography.

E. Cecelia Levin, Curator of Education

1. "Nagasaki and Yokohama Prints from the Richard Gump Collection," The Society for Asian Art Newsletter, Fall 1981, Vol. 21, No. 1.
2. "Gandhāran Sculpture: An Alexandrian Heritage," Triptych, January-February 1982.
3. "Arts of the Ch'ing Court," an illustrated brochure, sponsored by The Society for Asian Art, in conjunction with the exhibition of the same title.
4. "Assimilation and Variation: Early Buddhist Sculpture in China," Triptych (in preparation).

F. Stephen Little, Curator of Chinese Art

1. "Shunzhi Ceramics: 1644-1661 A.D.," Orientations, February 1982.



2. "Ko-sometsuke," Orientations, April 1982.
3. Review article: "Sōgen-ga: 12th to 14th Century Chinese Painting as Collected and Appreciated in Japan" (University Art Museum, Berkeley, March 31-June 27, 1982), Chinese Painting Monthly, May 1982.
4. Review article: "Poetry on the Wind: The Art of Chinese Folding Fans from the Ming and Ch'ing Dynasties" (Honolulu Academy of Arts, Hawaii, January 16-February 14, 1982), accepted for publication in Chanoyu Quarterly, No. 31.

G. Clarence F. Shangraw, Senior Curator

1. "'Spring in Chiangnan,' a Fan by Wen Cheng-ming," Triptych, September-October 1981.
2. "Two Paintings by the Mad Monk," Triptych, September-October 1981.
3. "Year of the Dog," Triptych, January-February 1982.
4. Terese Tse Bartholomew, co-author, "Three Illustrations from the Chandāyana," Triptych, January-February 1982.
5. "Korean Art in Western Collections: Asian Art Museum of San Francisco, The Avery Brundage Collection," Korean Culture, January 1982, Vol. 2, No. 4, and reprinted in New Life (in Korean), April 1982, Vol. VI, No. 4.
6. "Arts of the Ch'ing Court: 1644-1912 A.D.," cover article, Bay Area Antiques, May 1982.
7. "A Tale of Ten Tiles," The Society for Asian Art Newsletter, Summer 1982, Vol. 21, No. 4.
8. Book review of Han Civilization by Wang Zhongshu, Archaeology, Vol. 35, No. 5.

VIII. LECTURES, TRAVEL AND OTHER ACTIVITIES

A. Lectures

1. Terese Tse Bartholomew, Curator of Indian Art
  - a. "Indian Sculptures of the Singapore Museum," public lecture, Southeast Asian Ceramic Society, Singapore, September 30, 1981.
  - b. "I-hsing Ware," public lecture, Southeast Asian Ceramic Society, Singapore, October 1, 1981.



- c. "A Study on the Shapes and Decorations of Yixing Teapots," public lecture, 6th Festival of Asian Arts, Hong Kong, October 17, 1981.
  - d. "Tibetan Paintings in the Asian Art Museum," public lecture, The Society for Asian Art, Asian Art Museum of San Francisco, November 22, 1981.
  - e. "I-hsing Ware," lecture to the Golden Gate Collectors, San Francisco, April 12, 1982.
  - f. "Tibet," fund-raising lecture for Direct Relief Foundation, Asian Art Museum of San Francisco, June 3, 1982.
2. Holly Holtz, Assistant Curator of Education
- "Arts of Thailand in the Asian Art Museum," public lecture, Sunday Afternoon at the Asian Art Museum series, December 13, 1981.
3. Yoshiko Kakudo, Curator of Japanese Art
- a. Special tours of the exhibition Netsuke: Myth and Nature in Miniature for members of the Japan Society of Northern California, August 6, 1981.
  - b. "Foreigners as Seen through Japanese Eyes," public lecture, Takahashi Lecture Series, sponsored by Stanford University and the Japan Society of Northern California, San Francisco, November 18, 1981.
  - c. "Yamato-e School Paintings and their Courtly Taste," public lecture, Sunday Afternoon at the Asian Art Museum series, November 29, 1981.
  - d. "Decorative Arts of the Meiji Period," lecture to members of the Graphic Arts Council and the Japan Society of Northern California, one of three lectures given in conjunction with the exhibition The Bizarre Imagery of Yoshitoshi, San Francisco, March 13, 1982.
  - e. In-gallery discussion with ceramic class of the de Young Museum Art School on kosometsuke and other Chinese blue-and-white porcelains.
4. Cecelia Levin, Curator of Education
- a. "The Life of the Buddha in Gandhāran Art," public lecture, Sunday Afternoon at the Asian Art Museum series, December 6, 1981.
  - b. "Mediterranean Leitmotifs in the Art of Gandhāra," public lecture, Aspects of Gandhāran Art series, Asian Art Museum of San Francisco, March 7, 1982.





5. Stephen Little, Curator of Chinese Art

- a. "The Painting of Ch'iu Ying (ca. 1500-1552 A.D.)," public lecture, The China Institute, New York, October 26, 1981.
- b. "Chinese Ceramics of the Transitional Period: 1620-1683 A.D.," public lecture, The Asia Society, New York, October 29, 1981.
- c. "Chinese Fan Paintings," public lecture, The Society for Asian Art, Asian Art Museum of San Francisco, November 17, 1981.
- d. "An Introduction to Chinese Painting," a series of six lectures presented to members of The Society for Asian Art, San Francisco, February 3, 10, 24 and March 3, 10, 17, 1982.
- e. "Chinese Ceramics of the Ming and Ch'ing Dynasties," presented to the Docents of the Asian Art Museum of San Francisco, February 22, 1982.
- f. "An Introduction to Chinese Ceramics," presented to Academic Travel Abroad Delegation on Geriatrics (on their way to the People's Republic of China), San Francisco, May 22, 1982.

6. Clarence F. Shangraw, Senior Curator

- a. "Life and Motion in Han Dynasty Tomb Art," public lecture, Sunday Afternoon at the Asian Art Museum series, November 8, 1981.
- b. "The Avery Brundage Collection of Asian Art," public lecture, Meet the Masters series, San Diego Museum of Art, November 10, 1981.
- c. "Technical Horizons in Early Chinese Ceramics," public lecture, W. Stan Picher Memorial Lecture Series, Docent Council, Asian Art Museum of San Francisco, February 8, 1982.
- d. "Clay in the Hands, Fire in the Pit," public lecture, Society for Asian Art Ceramics Study Group, Asian Art Museum of San Francisco, January 23, 1982.
- e. "The Dog in Chinese Art," public lecture, Society for Asian Art, Asian Art Museum of San Francisco, May 3, 1982.
- f. "The Harmonious World of the Chinese Spirit," public lecture on board the M/S Pearl of Scandinavia, June 23, 1982.



- g. "Celebrating the Year of the Chinese Dog," public lecture on board the M/S Pearl of Scandinavia, July 1, 1982.

## B. Travel

### 1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

- a. July 13-14, 1981: Attended the opening of the exhibition 5,000 Years of Korean Art in Washington, D.C.
- b. November 30, 1981: Visited the Norton Simon Museum, Pasadena.
- c. February 4-13, 1982: Discussions in Shanghai, Peking and Hong Kong regarding the exhibitions Treasures from the Shanghai Museum: 6,000 Years of Chinese Art and Gems of Chinese Art from the Asian Art Museum of San Francisco.
- d. June 16-19, 1982: Attended the Association of Art Museum Directors Annual Meeting in Wilmington, Delaware.

### 2. Terese Tse Bartholomew, Curator of Indian Art

September 2-21, 1981: Study trip to Tibet (Lhasa, Shigatse and Gyantse).

### 3. Roger D. Broussal, Chief Conservator

- a. September 21-26, 1981: Attended the 6th Triennial Congress of the ICOM Committee for Conservation, Ottawa.
- b. April 18-May 8, 1982: Participated in study and training sessions on "Conservation of Oriental Works on Paper," presented through cooperation of the Tokyo National Institute for Cultural Properties and the International Center for the Preservation of Cultural Property, IICROM, Rome.

### 4. Lorrie Bunker, Public Relations Director

June 1-9, 1982: Visited the Shanghai Museum to view objects in the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art and meet with the Director and other staff to determine uses of photographs, logo identification and scholarly and promotional materials to achieve international and national publicity for the exhibition.



5. John B. Dowty, Assistant Director, Administration

- a. June 27-July 6, 1981: Trip to Kansas City and Washington, D.C. to accompany the objects in the exhibition 5,000 Years of Korean Art.
- b. October 15-November 4, 1981: Trip to Washington, D.C. and Seoul to accompany the objects in the exhibition 5,000 Years of Korean Art.
- c. March 29-30, 1982: Attended seminar on "The Protection of Historic Architecture and Museum Collections from Earthquakes and Other Natural Disasters," Washington, D.C.

6. Yoshiko Kakudo, Curator of Japanese Art

- a. September 16-21, 1981: Attended the opening of the exhibition Hōryūji: Temple of the Exalted Law, Japan House Gallery, New York.
- b. October 11-November 11, 1981: Attended several exhibition openings, including The Art of Tea and The Shōsōin Treasures, Tokyo National Museum, and the annual symposium of the Ceramic Society of Japan, Echizen, and visited several museums to research and prepare the catalogue The Effie B. Allison Collection: Kosometsuke and Other Chinese Blue-and-White Porcelains.
- c. May 14-17, 1982: Viewed and studied the exhibition Treasures of Asian Art from the Idemitsu Collection, Denver Art Museum.

7. Cecelia Levin, Curator of Education

February 25-27, 1982: Attended College Art Association meeting and visited cultural institutions and museums, New York.

8. James Medley, Photographer

May 28-June 28, 1982: Photographed objects for the catalogue and promotion of the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.

9. Alexis Pencovic, Assistant Conservator

July 11-20, 1981: Attended the International Conservation Seminar on "The Problems of Completion, Ethics, and Scientific Investigations in the Field of Conservation," sponsored in part by UNESCO, Veszprém, Hungary.





# 10. Clarence F. Shangraw, Senior Curator

May 28-June 9, 1982: Headed work team to Shanghai Museum in preparation for the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.

## C. The Society for Asian Art Activities

### 1. Individual Lectures

- a. September 21, 1981: "Buddhist Art of Tibet and Its Realistic Application" by Chogyam Trungpa, Rinpoche, Tibetan Buddhist scholar and meditation master and practicing artist, in the Trustees' Auditorium.
- b. October 12, 1981: "Chinese Folk Ceramics" by Dr. Roberta Helmer Stalberg, New York, author, translator and lecturer on Chinese art, in the Trustees' Auditorium.
- c. November 2, 1981: "Nagasaki in the Tokugawa Period: Window on the World" by Professor Maribeth Graybill, Acting Assistant Professor of the History of Art, University of California, Berkeley, in the Trustees' Auditorium.
- d. November 12, 1981: "Strangers from Afar: Foreigners in Japanese Woodblock Prints" by Roger S. Keyes, author and recognized expert on Japanese woodblock prints, in conjunction with Education Department, Asian Art Museum, in the Trustees' Auditorium.
- e. January 24, 1982: "Japanese Zen Monk Painting" by Stephen Addis, Associate Professor of Art History at the University of Kansas, in the Trustees' Auditorium.
- f. March 1, 1982: "Icons and Symbols from the Tombs of Early China" by Jeffrey K. Riegel, Assistant Professor of Oriental Languages at the University of California, Berkeley, in the Trustees' Auditorium.
- g. March 29, 1982: "The Kum Bum Monastery: Buddhist Revival in Nomadic Tibet" by Dr. Orville Schell, author, journalist, sociologist, Bolinas, California, in the Trustees' Auditorium.
- h. May 3, 1982: "The Dog in Chinese Art" by Clarence F. Shangraw, Senior Curator, Asian Art Museum of San Francisco, in the Trustees' Auditorium.
- i. June 21, 1982: "Recent Archaeological Discoveries in Thailand" by Professor M. C. Subhadradis Diskul (Prince of the Royal Family of Thailand), in the Trustees' Auditorium.



## 2. Lecture Series

- a. Fall Semester 1981 to Spring 1982: The fifth year of the Arts of Asia course offered in cooperation with San Francisco State University, Division of Extended Education.

The Fall Semester on "Painting in China: Tradition and Revolutionary Change" with 15 classes (September 8-December 15, 1981) was conducted by Dr. William D. Y. Wu, Assistant Professor of Asian Art, Mills College, Oakland. A brush painting demonstration in two sessions was given by Cheng Duo-Duo, Shanghai artist, in the Green Rooms, de Young Museum.

The Spring Semester 1982 consisted of two separate series:

Part I: January 26-March 2, 1982: "Japanese Woodblock Prints" by Roger S. Keyes, recognized expert on Japanese woodblock prints, six classes. Guest lecturer: Robert Flynn Johnson, Curator in Charge, Achenbach Foundation for Graphic Arts, Legion of Honor, on "Aspects of Yoshitoshi."

Part II: March 9-April 27, 1982: "Six Chinese Cities and their Cultural Heritage" was conducted by Dr. William D. Y. Wu, Assistant Professor of Asian Art, Mills College, Oakland, six classes.

All lectures given in Trustees' Auditorium, Asian Art Museum of San Francisco.

- b. November-December 1981: "Sunday Afternoon at the Asian Art Museum," a series of six programs featuring lectures, films and tours of the Asian Art Museum galleries, prepared by the Education Department of the Asian Art Museum and sponsored by The Society for Asian Art (November 8, 15, 22, 29 and December 6 and 13, 1981). Lectures were given by curatorial staff of the Asian Art Museum. Volunteers were provided by The Society for Asian Art for distributing programs each Sunday.
- c. February 3-March 17, 1982: "Introduction to Chinese Painting" by Stephen Little, Curator of Chinese Art, Asian Art Museum of San Francisco, a series of six special evening lectures. The lectures began with a discussion of the materials, formats and techniques of Chinese painting and continued with a survey of the major historical periods and styles in its evolution since the Han dynasty (206 B.C.-220 A.D.).



- d. February-March 1982: "Sunday Afternoon at the Asian Art Museum -- Aspects of Gandhāran Art." Six illustrated lectures relating to the Asian Art Museum's Gandhāran exhibition. Series organized by the Education Department of the Asian Art Museum and sponsored by The Society for Asian Art (February 14, 21, 28 and March 7, 14 and 21, 1982). Lectures were given by: Joanna Williams, Acting Chairperson, Department of the History of Art, University of California, Berkeley; Robert Del Bonta, Research Associate, Center for South and Southeast Asian Studies, University of California, Berkeley; David Sanford, Visiting Lecturer, Department of the History of Art, University of California, Berkeley; Cecelia Levin, Curator of Education, Asian Art Museum of San Francisco; Guitty Azarpay, Professor of Near Eastern Art History, University of California, Berkeley; and Deborah Klimburg-Salter, Assistant Professor of Art History, University of California, Los Angeles.

### 3. Other Activities

- a. August 8, 15, 22 and 29, 1981: "Chinese History Films," produced by Wan-go Weng for the China Institute in America, shown free to Museum visitors in the Trustees' Auditorium (13 films shown each date).
- b. September-November 1981: "Chanoyu: The Art of Tea," study group with Michael Kane and Christy A. Bartlett, Co-Directors of the Urasenke Center Branch, San Francisco. This special program included a general lecture and demonstration on September 29 in the Trustees' Auditorium and two optional eight-session study groups on Wednesday afternoons or Wednesday evenings, October 7, 14, 21, 28 and November 4, 11, 18 and 25, 1981, held at the Urasenke Center Branch, San Francisco.
- c. January 4, 11, 18 and 23, 1982: "Clay in the Hand, Fire in the Pit," a ceramic technology study group, done with the cooperation of the de Young Museum Art School and with the assistance of Clarence F. Shangraw, Senior Curator, Asian Art Museum of San Francisco. Four sessions were held at the de Young Museum Art School and the fourth session in the Asian Art Museum basement. The last session was co-taught by Jim Stevenson, Co-Director of the de Young Museum Art School, and Clarence Shangraw.
- d. January 1982: A weekend trip to Seattle to view the exhibition "Manifestations of Shiva" at the Seattle Art Museum, January 15 and 16. Dr. Robert J. Del Bonta, Research Associate, Center for South and Southeast Asian Studies, University of California, Berkeley, who accompanied the group of 20 members, gave a special lecture January 9 in the Trustees' Auditorium, "Toward an Understanding and Appreciation of the Manifestations of Shiva."





- e. January 23 and 30 and February 6 and 13, 1982: "Chinese History Films," produced by Wan-go Weng for the China Institute in America, shown free to Museum visitors in the Trustees' Auditorium.
- f. April 23 and 24, 1982: Study group in two parts. April 23, Part I: Lecture "Sōgen-ga: 12th-14th Century Chinese Painting as Collected and Appreciated in Japan" by Professor James Cahill, History of Art Department, University of California, Berkeley, in the Trustees' Auditorium. April 24, Part II: Walk-through with seminar guides of the exhibition Sōgen-ga: 12th-14th Century Chinese Painting as Collected and Appreciated in Japan at University Art Museum, Berkeley.
- g. May-June 1982: Study group in three parts, "Introduction to Japanese Textiles" by Yoshiko Wada held at her studio in Berkeley. May 19, Part I: "Japanese Costumes"; May 26, Part II: "Paste Resist Printing"; June 2, Part III: "Shibori."
- h. The Society for Asian Art Newsletter, four issues, a quarterly publication mailed to the membership.
- i. Calendar of Events, a monthly publication mailed to the membership.
- j. Information Desk in Gruhn Court: staffed by volunteers, two shifts daily.
- k. Contributions made by The Society for Asian Art:

Asian Art Foundation	\$42,620
Other	<u>11,245</u>
	\$53,865

## IX. EDUCATION DEPARTMENT

During the past year the staff of the Education Department continued to make the Museum's collections more accessible to various segments of the population: school children, university students, educators, docents and the public at large. Members of the Department also worked to create new ways to promote a greater understanding of Asian culture and appreciation of Asian art through the vehicle of the Asian Art Museum collections. Following is a description of each area of responsibility of the Department.

### A. Docent Program

This year the staff of the Education Department spent approximately thirty percent of its time planning and implementing the docent



training program and supervising docent projects. As the Asian Art Museum docents have completed their prerequisite training, the Department now hopes to devise ways of strengthening their skills and encouraging them to pursue areas of individual interests. A questionnaire was formulated and sent to all Asian Art Museum docents asking them to name the areas in which they felt they wanted more training and the subjects they would like to study in greater detail. This year's advanced training program was based on the docents' responses, as well as on the observations made by the Department. Docents were encouraged to attend the monthly lectures and Tuesday morning lecture courses sponsored by The Society for Asian Art. It was also suggested that they attend the Sunday Afternoon at the Asian Art Museum and Aspects of Gandhāran Art lecture series. Departmental Curator Cecelia Levin devised two "clinics" as part of docent advanced training. These clinics consisted of a question-and-answer period and a slide presentation with discussion of the objects in the Asian Art Museum in relation to Buddhist or Hindu principles. Cecelia Levin conducted the Buddhist Clinic on November 12, and Dr. Robert Del Bonta presented the Hindu Clinic on May 4.

Additional advanced training requirements included tour audits and follow-up critiques conducted by the Curator and Assistant Curator of Education. A short written assignment was also developed for the docents by Cecelia Levin. Each docent was given an illustration of one of four objects not presently on display. In most cases, these art works had never before been seen by the docents. Docents were then asked to identify their object, describe the cultural setting which led to its creation and discuss how they would interpret the work in relation to their present tour. On the whole, the docents felt that this new type of assignment was more practical for their needs, more instructive, and many actually found it "enjoyable."

As a special aspect of the advanced training program this year, the staff of the Asian Art Museum arranged guided tours of the storage areas for the docents. Each of the six curators participated by taking small groups of docents through storage and explaining the nature of the collections. This was followed by an hour-long visit to the Conservation Department, where Roger Broussal and Alexis Pencovic discussed their responsibilities. The storage tours took place on August 24, 25 and 26. Conservation Department visits were given on August 27.

The Education Department also arranged walk-throughs of the foyer exhibitions for docents intending to give tours of this area. Cecelia Levin presented a gallery talk on the exhibition Nagasaki and Yokohama Prints from the Richard Gump Collection and two walk-throughs on the Arts of the Ch'ing Court exhibition. Holly Holtz presented a walk-through to participating docents on Sculptures of Indianized Southeast Asia. Other curators gave walk-throughs to the docents for the exhibitions they organized. In addition, the Education Department prepared bibliographies for docents which pertained to foyer exhibitions or new installations.





The Speakers' Bureau, a group of specially trained docents who present slide lectures outside the Museum to groups of 25 or more, continued to operate this year under the supervision of the Curator of Education. Three new topics were prepared for public presentation: "Treasures for an Emperor's Court," a survey of imperial art patronage in China; "Travels of the Buddha Image over Silk Route and Sea," a study of the development of the Buddha image in India, China, Korea, Japan, the Himalayas and Southeast Asia; and "Netsuke and Japan Behind Closed Doors," an introduction to netsuke and how these miniature works of art reflect the cultural currents of Tokugawa period Japan. The Curator of Education helped the docents to prepare an outline and select appropriate visuals for each topic. She also introduced slide lecture techniques to the docents and advised them on their manner of presentation. In addition, she guided the docents on the preparation of a special public lecture series which was presented in October and November 1981 at Joseph Magnin Department Store. For this occasion Cecelia Levin met individually with participating docents and helped them to revise and update previous lecture topics. The Curator of Education also reviewed the structure and procedures of the Speakers' Bureau and has now outlined a new organization of the program which will begin in the Fall of 1982. As a result, Speakers' Bureau members are presently preparing five new topics for the 1982-83 season.

#### B. The School Program

In the Fall of 1981 the Education Department received a grant from the Stulsaft Foundation of San Francisco in the amount of \$11,250 to hire a part-time School Program Coordinator. Since October when she assumed this position, Molly Schardt has been responsible for training approximately forty docents in school tour techniques as well as working closely with a small group of 14 docents who comprise the in-school component of the School Program. This group of docents go into Bay Area classrooms to prepare students for their visit to the Museum. Molly and the Assistant Curator of Education advised the in-school docents on their classroom and museum presentations and directed all other aspects of the School Program.

The results of the staff's efforts and the staff-directed docent work include:

1. Twenty-nine classroom sessions for Bay Area school classes ranging from grades 3 through 10. A total of 870 students was reached through this in-school project. Some of these sessions were coordinated by the local organization MAPS (Museums Associated with Public Schools); others were initiated directly through the Asian Art Museum.
2. Two new thematic approaches for these sessions entitled "Nature Around You and in Art" (for third graders) and "Signs and Symbols" (sixth graders).





3. A revision of last year's theme, "Asian Travels."
4. A special high school curriculum based on literary themes in the arts of Asia.
5. A Teachers' Workshop attended by 60 participants.
6. The development of more skillful, imaginative and versatile guidance of, and interaction with, students on the part of the docents.

The Education Department's annual all-day Teachers' Workshop took place on Saturday, March 20, 1982 from 10:00 a.m. until 4:00 p.m. As the sole sponsor and coordinator of this event, the School Program Coordinator and the Assistant Curator of Education handled all aspects of publicity and registration, created all teachers' aid materials and planned and implemented all activities for the day. It proved to be a successful workshop and attracted the target number of 60 participants. Teachers appeared to be particularly attracted to this workshop, as it offered information and teachers' aids which could easily be adapted for classroom use and was geared toward a more practical approach than previous workshops. To realize these functions, a session was developed which included both small group activities and gallery tours that introduced teaching methods which could be used to introduce pre-collegiate students to Asian art. Teachers were divided into groups according to the grade level they taught (i.e., elementary, middle high and senior high school) and then took part in pre and post-tour activities, such as brush painting, mandala construction and the creation of artistic interpretations of literary themes. (The de Young Museum Art School generously provided space for the brush painting activity.) The session of active teacher participation was the most important workshop innovation made this year, as well as the most popular part of the day. It achieved the Department's goals, as it directly introduced teachers to the Asian Art Museum as an educational resource. The Department plans to further develop this concept in workshops to come.

The workshop's agenda also included a talk by Steve Thorpe, Project Coordinator of the Bay Area China Education Project at Stanford University, on using Asian studies in elementary and secondary school classrooms; two sessions by Harue Palomino, Children's Librarian at the Richmond Public Library, and Joanne Hirabayashi, Coordinating Librarian of the Novato Unified School District, on utilizing local libraries and selecting books on Asia for pre-collegiate students; screening of educational films ("Konarak," "Introduction to Chinese Painting" and "Bunraku: Puppet Theatre of Japan") and a Vietnamese box lunch.

The docents who participated in the workshop did an outstanding job in leading activities and tours, registering participants,



exhibiting books, as well as overseeing other facets of the day's program. These docents were Margo Buchanon, Rosemary Chan, Elaine Connell, Jane Lurie, Athena Mishtowt, Susie Morrison, Forrest Mortimer, Jackie Ronan, Mary Lyn Teter and Mary Williams.

In addition to the March 20 Teachers' Workshop, other programs which involved the Department directly with local educators included a session of special museum tours for teachers participating in the Bay Area Global Education Program's Summer Institute on August 11, 1981, and a Summer Workshop entitled "A Global Approach to Cultural Enrichment: The World through Bay Area Museums," presented by the San Francisco Unified Teachers Center, Cultural Connections, MAPS and the San Francisco Unified School District on June 22, 1982. During the school year the Department also made presentations at two MAPS-sponsored orientation sessions for teachers participating in the in-school component of the Department's School Program on Saturdays, November 14, 1981 and February 20, 1982.

Complementing the Department's work with school teachers, special training was also offered to docents presenting the in-school program and gallery tours to school-age visitors. Workshops for in-school docents were held on October 15 and 22, 1981 and January 12 and 14, 1982 in order to work on the new themes presented in the classrooms. On May 11, 1982 a training session on tour techniques for all docents giving school tours was offered by Cecelia Levin, Holly Holtz and Molly Schardt with the aid of docents Susie Morrison, Jane Lurie and Jackie Ronan. The 36 docents who attended were given information on planning, developing and presenting tours to children. This was followed by a session in the galleries where docents participated in sample tours of the Indian, Chinese and Japanese collections. The staff and three assisting docents offered suggestions on the interpretation of works in the collections for students of various age levels. The docents who attended this session found it rewarding, and requests have been made to repeat the training in the Fall.

The Education Department also makes the collections accessible to college students upon request. On April 29, 1982, Curator of Education Cecelia Levin organized a special program for a class of approximately twenty students studying Japanese history at the University of California, Davis. Two docents, Midori Scott and Mary Horngrad, were selected to give the students special tours of the Japanese galleries which would enhance their classroom studies. This was followed by tours of the Museum's storage areas led by Cecelia Levin. The success of this one session leads the Department to anticipate that programs will be developed in the future geared toward the specialized needs of university and college students along similar lines.





The Education Department's grant objectives this year also focused on the School Program. Continued funding is sought for the position of School Program Coordinator, for teacher workshops and for the creation of classroom materials and aids. With this in mind, the Education Department has applied for a renewal of the Stulsaft Foundation grant and for grants to work with targeted elementary, middle and senior high school classes.

### C. Public Programs

As in previous years, docent tours of the collections were offered daily to Museum visitors throughout 1981-82. Each day tours of the Korean/Japanese galleries and the Indian/Southeast Asian/Himalayan galleries were available, while two tours of the Chinese galleries were offered. Through the supervision of the Education Department, docent tours of the foyer exhibitions were also made available for the public, as well as a weekly tour of the Middle East area and a biweekly tour of the Jade Room. This expanded the Museum's docent tour program to five tours a day, one more than previously offered. Arrangements were also made in cooperation with the Education Department to provide the public with daily docent tours of the Effie B. Allison Collection while it was on view at the Museum. As in the past, Museum visitors and groups interested in specific thematic tours of the collections were accommodated. Foreign language tours and tours for the hearing impaired were also available.

This year the Education Department was able to organize several educational programs for the public. Its efforts, however, were curtailed from February through May 1982 due to the de Young Museum's participation in the Search for Alexander exhibition. The Asian Art Museum complied with the de Young Museum's request for full-time access to the Trustees' Auditorium during the forementioned period.

In the Fall of 1981, the Education Department organized the Museum's second successful Sunday Afternoon at the Asian Art Museum series. The program of curatorial lectures on various parts of the Museum's collections, followed by films or performances and docent-led gallery tours, was co-sponsored and funded by The Society for Asian Art. The series consisted of the following program:

November 8, 1981: Lecture: "Life and Motion in Han Dynasty Tomb Art" by Clarence F. Shangraw, Senior Curator; Film: "Xian"; Docent tour: Neolithic-T'ang galleries.

November 15, 1981: Lecture: "Chinese Fan Paintings in the Asian Art Museum" by Stephen Little, Curator of Chinese Art; Films: "Chinese Painting" and "Suzhou"; Docent tour: Sung-Ch'ing galleries.





November 22, 1981: Lecture: "Tibetan Paintings in the Asian Art Museum" by Terese Tse Bartholomew, Curator of Indian Art; Films: "Beyond the Forbidden Frontier" and "Requiem for a Faith"; Docent tour: Indian and Himalayan galleries.

November 29, 1981: Lecture: "Japanese Paintings in the Asian Art Museum" by Yoshiko Kakudo, Curator of Japanese Art; Performance: Japanese music performed by Mike Hess (shakuhachi) and Kazuo Muramoto (koto); Docent tour: Japanese galleries.

December 6, 1981: Lecture: "The Life of the Buddha in Gandhāran Art" by Cecelia Levin, Curator of Education; Film: "Footprint of the Buddha"; Docent tour: Buddhist art of India, Southeast Asia and the Himalayas.

December 13, 1981: Lecture: "Arts of Thailand in the Asian Art Museum" by Holly Holtz, Assistant Curator of Education; Films: "Cambodia: The Angkor Mystery" and "Thailand: Past and Present"; Docent tour: Southeast Asian galleries.

The docents who conducted tours were: Frances Ashley, Joan Cooney, Dinny McAllister, Olive Rose, Jinny Reinhardt, Patty Collins, John Enomoto, Mary Horngard, Jane Laird, Pat Wilson, Kay Bergman, Hope Brady, Jean Epstein, Joan McLeod, Maizie Ung, Marie-Louise Aronsen, Steffi Black, Helen Desai, Gloria Lannom, Jane Lurie, Phoebe McCoy, Sydney Shelton, Dorothy Taylor, Betty Hutson, Rosemary Brandon, Betty Dwyer, Margaret Elfving, M. J. Engel and Ann Reiss.

The series was offered free of charge to Museum visitors. Like last year's program, it proved to be very popular, attracting approximately 250-300 visitors each Sunday.

In order to pursue the Department's interest in developing educational programs and materials to enhance the Museum's successful foyer exhibitions, a second lecture series was organized by the Curator of Education to be presented in conjunction with the exhibition Gandhāran Sculpture: An Alexandrian Heritage. This series, also co-sponsored by The Society for Asian Art, was offered free of charge to Museum visitors as well. The program, entitled "Aspects of Gandhāran Art," allowed six members of the academic community to explore themes which were suggested by the exhibition. The following program was presented:

February 14, 1982: "The Emergence of the Buddha Image" by Joanna Williams, Acting Chairperson, Department of the History of Art, University of California, Berkeley.

February 21, 1982: "Gandhāra and Mathurā" by Robert Del Bonta, Research Associate, Center for South and Southeast Asian Studies, University of California, Berkeley.



February 28, 1982: "Two Sides of the Coin: Bodhisattvas and Folk Deities" by David Sanford, Visiting Lecturer, Department of the History of Art, University of California, Berkeley.

March 7, 1982: "Mediterranean Leitmotifs in the Art of Gandhāra" by Cecelia Levin, Curator of Education, Asian Art Museum.

March 14, 1982: "Gandhāran Art: Its Impact Beyond the Indian Subcontinent" by Guitty Azarpay, Professor of Near Eastern Art History, University of California, Berkeley.

March 21, 1982: "The Transformation of the Tradition: The Image of the Buddha in the Trans-Himalayas" by Deborah Klimburg-Salter, Assistant Professor of Art History, University of California, Los Angeles.

The Education Department continued to present educational and cultural films to the public during the 1981-82 year. On March 7 there was a free public screening of the James Ivory film "The Sword and the Flute." It was shown to Museum visitors in conjunction with a special display of Indian and Nepalese miniature paintings. In May 1982 the Department also began plans for a summer film series to be co-sponsored by the Japan Society of Northern California and the Consulate General of Japan. The series features Japanese films which follow the history of Japan from the Meiji Restoration through the Occupation period.

The Department also participated in the first Museum Sunday on May 9, 1982. Sponsored by Cultural Connections, a consortium of Bay Area museum educators whose goal is to increase public awareness of museum resources, this special program was created through the joint efforts of 23 different museums. For Museum visitors on that day, the Education Department conceived a "Docent Marathon." Each hour between noon and 3:00 p.m., simultaneous docent tours were offered of the Chinese galleries, the Korean/Japanese galleries and the Indian/Southeast Asian/Himalayan galleries. Docents who donated their time on Mother's Day for this marathon included Jim Brady, Athena Mishtowt, Steffi Black, Pat Wilson, Edith Plotinsky, M. J. Engel, Laan Chun, Evelyn Moore, Barbara Proctor and Sidney Kass.

#### D. Publication and Educational Materials

The Education Department prepared various forms of didactic materials for use in the Museum and schools. In conjunction with the foyer exhibition Arts of the Ch'ing Court, Cecelia Levin wrote an illustrated brochure which was free to Museum visitors. This brochure was sponsored by The Society for Asian Art and produced by William Steen, the Society's President. The Curator of Education was responsible for editing the catalogue accompanying Nagasaki and Yokohama





Prints from the Richard Gump Collection and Holly Holtz for Sculptures of Indianized Southeast Asia (an exhibition she also curated). The Curator and Assistant Curator of Education also contributed articles to the Museum Society's magazine Triptych and served as coordinators and editors of the Asian Art Museum's section of this publication.

Both Holly Holtz and Molly Schardt created educational materials in conjunction with the Department's School Program. Holly Holtz prepared a curriculum packet for high schools on "Literary Themes in the Arts of India, China and Japan" as well as a "Guide to Films on Asia in the Bay Area." Molly Schardt helped to write and edit two school packets printed and distributed by MAPS: "Nature Around You and in Art" and "Signs and Symbols in Asian Art." She also wrote additional material on these themes for the Teachers' Workshop.

#### X. ASIAN ART MUSEUM DOCENTS

During 1981-82, 91 active Asian Art Museum docents gave 2,227 tours to 23,789 visitors. Tour categories are as follows:

	<u>Tours</u>	<u>Visitors</u>
General	1,339	10,909
Special	140	3,645
Foyer	270	3,447
Kosometsuke	83	473
Yoshitoshi	48	606
Speakers' Bureau	27	1,755
School	312	2,747
Deaf	7	157
Evenings	<u>1</u>	<u>50</u>
Total	2,227	23,789

Special tours are given at special request to adult groups, which are charged \$2.00 per person, with the exception of educational institutions. In addition, docents participated in four New Members' Day events sponsored by The Museum Society. Over 3,000 persons came to these Saturday mornings. An additional daily tour was added this year to the four previously scheduled general tours. This provided a regular time for the foyer exhibitions, the Jade Room and the Middle East collection. Docents also were invited to give tours of the Yoshitoshi Exhibition in the Achenbach galleries of the Legion of Honor. With five special exhibitions, seven tours a day were given during some months. Compared to the year 1980-81 when 96 docents gave 2,088 tours to 20,347 guests, there was an increase of 139 tours to 3,442 additional visitors in the current year.





There was no new class in training this year. However, most of the docents attended the lectures offered by The Society for Asian Art, 13 lectures by Dr. William D. Y. Wu on "Painting in China," six lectures by Mr. Roger Keyes, "Towards a New History of Japanese Woodblock Prints" and six lectures by Dr. Wu on "Six Chinese Cities and their Cultural Heritage." After three lectures, informal lunch and discussion sessions were arranged with Dr. Wu. In addition, the docents were required to attend advanced training sessions arranged by Cecelia Levin, Curator of Education. Of special importance this year, docents were presented with a series of lectures honoring the contribution of W. Stanton Picher in the founding of the Docent Council. A generous contribution by Mrs. Betty Dwyer, an Asian Art Museum docent, made these lectures possible. So far presented are a lecture by Clarence Shangraw on "Early Chinese Ceramics" and two by Stephen Little, "Later Chinese Ceramics." One additional lecture will be scheduled in the coming Fall.

A reorganization in March shifted the responsibility for contacting individual docents from the School Coordinator to the Daily Supervisors. A team leader contacts the teacher by telephone, finds out her expectations and briefs her on what to do upon arrival at the Museum. This procedure results in a smoothly run and well-prepared visit. Continued training for docents in giving school tours also enhances this program.

The docent library provides the docents with research material that can be used outside the Museum. In addition to reference books, a program has begun of taping lectures and gallery walk-throughs given by curators and scholars in order that this information will be available for those docents who are unable to attend the lectures. Twelve new books were purchased this year, and three were received as gifts. Docents from the Speakers' Bureau as well as lecturers have used the slide library, which is open on Tuesdays after lectures.

The Speakers' Bureau has completed its fourth year. Its purpose continues to be education of the public concerning the Asian Art Museum's permanent collection, special exhibitions and new gallery installations. Although fewer lecture requests were received this year, possibly due to the popularity of such exhibitions as The Search for Alexander, the audience level was approximately the same. Seven docents gave lectures to a variety of educational, professional and social groups.

Officers contributing to the successful implementation of these programs were: Rosemary Brandon, Vice-Chairman; Ruth Murad, Training Chairman; Evelyn Moore, Coordinator of Supervisors; Laan Chun, Assistant Coordinator of Supervisors; Jackie Ronan, Coordinator of School Program; Steffi Black, Coordinator of Deaf Programs; Hope Brady, Asian Art Commission Representative; Forrest Mortimer, Society for Asian Art Representative; Elaine Connell and Pat Wilson, Librarians; Betty Hutson, Kay Bergman, Slide Librarians; and Lois Kreuzberger, Coordinator of the Speakers' Bureau.



## XI. LIBRARY

The growth of the Library showed a slight improvement over the last year. By emphasizing the acquisition of new material, the Librarian was able to increase the number of volumes added to 780, thus achieving our overall 15-year, yearly average. In order to do this, the binding and repair of books and other projects were once again postponed. Special donations allowed us to add 15 drawers to our card catalogue and to purchase a new microfiche reading machine.

In the event we do not have a new building, or this one is not in some way expanded, contingency plans for adding storage space for 10,000 volumes in the corner of the reading room were drawn up. These plans were drawn up by Spacesaver of Northern California and involve book-cases on tracks that could be contracted and locked. It proposed to place most of our inactive volumes there. The plan can be put into action with a minimum of delay, should the necessity arise. Although it would result in the loss of one reading table, the trade-off is considered acceptable in the light of all the other alternatives considered.

Ms. Sherry Fowler has continued as our Library Assistant and has helped to accomplish a great deal. She continued her study of the Japanese language and art and thus was able to contribute toward serving patrons in a more in-depth manner.

All funding for the Library, outside of the Librarian's salary and the general maintenance of the building, was provided by The Society for Asian Art, the Asian Art Foundation of San Francisco and private donations. All of these funds were channeled through the Asian Art Foundation Library accounts, which are fully audited annually. Because of the uncertainty of this funding, the Librarian would very much like to see a return to the City funding of the Library.

## XII. PUBLIC RELATIONS

The Asian Art Foundation again retained the services of Public Relations Consultant Lorrie Bunker. She sent information and photographs regularly to print media throughout the Bay Area, contacted broadcast media and serviced national and international publications regarding the permanent collection, special exhibitions and new acquisitions, as well as guiding foreign, national and local press representatives through the Museum.

Despite the fiscal situation, which eliminated any possibility for scheduling traveling exhibitions at the Asian Art Museum, the year was unusually busy with continuing work on the Korean Exhibition and special exhibitions created by this Museum.

5,000 Years of Korean Art, the international exhibition organized by this Museum for a two-year tour of major U.S. museums, was extended to include the Smithsonian's National Museum of Natural History in Washington, D.C. (July 15-September 30, 1981). This necessitated continued contact with materials and news media, followed by reports and return of some photographic resources to the National Museum of Korea.





Three special exhibitions mounted by the Asian Art Museum received unusual attention from the public as an outcome of concentrated public relations work.

The first, Netsuke: Myth and Nature in Miniature, opened in April 1981 and remained through September. It was the largest display of Japanese netsuke and inrō ever presented in the United States (only slightly smaller than one two years earlier at the British Museum). Comprised from The Avery Brundage Collection and representing only about one-fifth of its total holdings, the exhibition excited great interest here and abroad.

Nagasaki and Yokohama Prints from the Richard Gump Collection, a gift to the Museum of 41 Japanese 19th century woodblock prints by Mr. Gump, who was a charter member of the Asian Art Commission, opened October 3 and remained through December 1, 1981. The prints were from his private collection and were of such interest that Asia House Gallery in New York City requested permission to exhibit them, beginning in July 1982.

The Effie B. Allison Collection: Kosometsuke and Other Chinese Blue-and-White Porcelains, a recent gift from the late Mrs. Allison's two daughters, was a special exhibition of 50 of the rare porcelains. The Museum now holds more of these unusual pieces made in China for Japanese tea masters than any other repository outside of Japan, where they are highly valued. It opened March 1 and continued through June 6, 1982.

Each of the special exhibitions mentioned were opened with invitational receptions, which involved the Public Relations Department in many activities. Each had a catalogue for distribution.

The series of selected exhibitions drawn from the Museum's own works continued and were publicized for maximum visitor interest. These included the annual change of display on the Asian zodiac year animal. The current Year of the Dog involved extra effort, with resulting publicity. The first phase featured Han dynasty tomb figurines from China and opened in January 1982. Special photographs made the connection between the art object dogs and their direct descendant, the Chinese Shar-pei, which are bred in the Bay Area. The wire services used photographs across the country. The second phase, opening in April, featured Japanese netsuke carved in dog and puppy forms.

Other exhibitions were Sculptures of Indianized Southeast Asia, Gandhāran Sculpture: An Alexandrian Heritage and Arts of the Ch'ing Court: 1644-1912 A.D. which opened May 22 and continued through August 1982. It was featured as a highlight of the San Francisco Summer Festival.

The Public Relations Consultant has been greatly involved with the first (June-August) "San Francisco Summer Festival," serving at the request of the Director and Chief Curator on both the Festival's Coordinating Committee, which controls policy decisions, and the





Public Relations Committee. In addition, she serves on the Cultural Liaison Committee of the San Francisco Convention & Visitors Bureau. Meetings of these committees and follow-up work have consumed considerable time, but are necessary to the work of the Museum in serving the public.

Ms. Bunker has also continued to coordinate the series of tour-luncheons sponsored by the Asian Art Commission to involve and inform community leaders about Museum functions. She worked with KQED on both its auction project and a special program on San Francisco's Chinese community involvement, as well as special arrangements with Toshi-Endo Productions, which produced a mini-series on San Francisco for telecast in Japan.

Additional duties involved supply of information to the Redevelopment Agency and attendance at some meetings, as well as work over many months on aspects of preparation for the Shanghai Exhibition, now scheduled for May 1983, including an on-site visit to the Shanghai Museum and meetings with its Director and staff in early June.

### XIII. CONSERVATION DEPARTMENT

The Asian Art Museum's Conservation Department continues its efforts to bring all areas of the collection to a high state of preservation and safe condition for exhibition.

During the first half of this fiscal year, the Conservation staff, augmented by conservator and conservation technician assistance, was able to complete a major portion of the tanka restoration project funded by the National Endowment for the Arts. The project included restoration, conservation and mounting of a number of the major tankas owned by the Museum. A new grant has been prepared by Conservation staff which, if funded by the National Endowment for the Arts, would enable the completion of the tanka project in 1983-84.

For the year 1981-82, the Conservation Department prepared a grant funded by NEA which awarded \$10,000 to assist restoration of the Museum's collection of Persian ceramics. The grant covers employment of conservators and conservation technicians to enable the project to go forward, providing as much restoration as is necessary at the smallest cost, and includes purchase of several small but very necessary tools.

A second grant of \$14,300 was received from NEA and provides the funds to correct a long-standing need in the Museum's X-ray facility, which includes purchase and installation of a movable ceiling-hung X-ray unit support. This provides a flexibility of operation to our 240 KV unit, which has been severely limited in use until the installation of this ceiling support.



Conservation Department needs still exist and are increasing as the collection and Museum programs grow. While museums across the country have expanded conservation staffs and facilities with the growth of collections and programs, the Asian Art Museum has maintained its conservation staff at the same low level as in the Museum's beginnings. In this same period, the other City museums' conservation staffs have been expanded more than four-fold, as have their conservation facilities and equipment. While the City does not meet its responsibilities and obligations to the Asian Art Museum for collection care, the Conservation Department is grateful to the Asian Art Foundation for its continued support of museum conservation. It is hoped that needed conservation equipment and personnel will soon be added to fill the Museum's needs in this area. The Department continues to need another permanent Conservator and one Conservation Technician.

A. Examination and Treatment

Conservation, restoration and preparation of objects during the year numbered 682 individual treatments and examinations.

B. Consultations

1. Free consultations for the public regarding care and preservation of their personal collection material numbered 415 contacts.
2. Consultations on the Museum's regular "Public Day" numbered 46.

C. Equipment and Supplies

The major equipment acquisition this year was the NEA-funded mobile overhead X-ray carrier. No major conservation equipment was received from City funds.

D. Visits, Tours, Lectures

Visits and tours of the Conservation Department with explanations of the Department's activities were provided for seven visiting groups.

E. Storage of Collections

The Museum still has need of specialized storage equipment for specific categories of collection material, such as textiles, fans, album leaves and miniatures, and other flat paper objects.

XIV. REGISTRATION DEPARTMENT

Early in the 1981-82 fiscal year, welcome assistance came to the photographic services desk in the person of Dorothy Franks, who





began phasing into the job with help from Sharon Deveaux. Dorothy is now a permanent employee handling in-house and outside photographic and publication requests in addition to a wide range of secretarial duties.

In August 1981, the Registrar completed a report with recommendations on acquisition procedures which had been requested by the Asian Art Commission. Follow-up meetings and discussions with members of the Acquisitions, Loans and Exhibitions Committee and the Secretary of the Commission resulted in clearer and simpler procedures, more complete documentation records and improved information flow between the Registrar's office and the Commission and its committees.

In September 1981, the Registrar contacted the NEA Indemnity Program office to begin the process of applying for Federal insurance coverage on the Shanghai Exhibition. Our application was approved in June 1982, and negotiations are now almost completed for the purchase of additional coverage from underwriters in the private market.

In October we were able to report to the NEA Indemnity Program office on the safe return to Seoul of the 345 objects in the Korean Exhibition after their two-year U.S. tour. This undertaking was accomplished without any damage or insurance claims -- a good record for our Museum and the others who participated with us.

In March the Registration Department was given permission to develop a much-needed work area in the room formerly used as the guards' lounge. It now serves as a secure place for inspecting, measuring and marking objects being accessioned and will also be set up for light packing chores.

Also in March, in response to a memo from the Registrar outlining the need for help in meeting the registration/documentation needs of the Museum, the Asian Art Foundation authorized funding for an Assistant Registrar. Applications and resumés were received from some two dozen candidates, and from these, three were asked to come in for interviews. Pamela Koe, former Administrative Assistant/Registrar at the University of California, Santa Barbara Art Museum, was selected for her excellent qualifications of education and experience. She joined the staff on June 28 and is already proceeding vigorously in reducing the backlog of accessioning and in the prodigious logistical task of coordinating object photography for the Hong Kong catalogue and the Japanese handbook.

The year closed with the pace accelerating in preparation for the Shanghai Exhibition. The necessary letters and documents were forwarded to the International Communication Agency of the State Department to assure exemption from the possibility of judicial seizure for the Exhibition on its U.S. tour, and the initial steps were taken to arrange for customs entry by State Department Letter.





## XV.

PHOTOGRAPHY

Photographer James Medley works half time for the Asian Art Museum. He has been assisted by Sharon Deveau with the processing and printing of negatives and some of the routine studio assignments.

Sharon Deveau submitted her resignation and left the Photography Department for the Maritime Museum in August 1982. A new assistant was hired in September.

James Medley is called upon for every type of photography: objects requiring complex studio lighting, gallery installation shots, infra-red and ultraviolet, publicity photographs of visitors and special events, and views documenting damage to objects or other special conservation needs.

Dorothy Franks began working in the Photographic Services Department in July 1981. Her total involvement in the Department began in February 1982. Her duties include organization of photographic work orders between Museum staff and Photographer, identification of slides, photographs and transparencies for filing and distribution both to staff and outside requests. Dorothy also mounts the permanent slides in metal cases.

Three large photography projects began this fiscal year. These are for the Shanghai Exhibition, the Hong Kong Exhibition and the Japanese handbook. All three require coordination of an unusually large amount of photography, which will take precedence over all routine photographic needs until at least mid-October.

The figures below indicate the volume of photographic work for the year:

Total work orders completed	146
8x10 black-and-white prints from new negatives	1,241
8x10 reprints from existing negatives	646
35 mm color slides	2,802
35 mm color slides from book illustrations	513
4x5 color transparencies	77
Slides and prints for conservation	198
<u>Outside Requests</u>	
Total number of orders	104
<u>Black-and-White Photography</u>	
1. For reproduction	168
2. For study only	367
<u>Color Photography</u>	
1. 4x5 transparencies for reproduction	103
2. 35 mm slides not for reproduction	456



## XVI. DEVELOPMENT

The Asian Art Museum was awarded several grants in the 1981-82 fiscal year.

The Institute of Museum Services awarded a second grant of \$33,600 to the Museum to provide general operating support. The money is being used for special thematic exhibitions from the permanent collections and for rotating the permanent collections.

The Morris Stulsaft Foundation awarded a grant of \$11,250 to develop a coordinated School Program in the Museum's Education Department.

The Charles E. Merrill Trust awarded a grant of \$25,000, providing the impetus for the establishment of the Asian Art Foundation's endowment fund.

The Conservation Department completed a tanka restoration project under a grant of \$13,000 from the National Endowment for the Arts, which also funded a treatment program for the Islamic ceramics collection with a \$10,000 grant.

A National Endowment for the Arts grant of \$14,200 provided support for building a traverse for the Conservation Department's X-ray machine.

A catalogue grant of \$39,650 from NEA will help support the publication of the first handbook for the Museum's collection of Japanese art.

A grant of \$25,000 will be added to last year's grant of \$40,000 to renovate the Museum's security system. Both are NEA grants.

The Museum Society continued its annual support of the Asian Art Museum with a grant of \$80,000.

The Society for Asian Art made a monthly contribution of \$500 to the Library program and a donation from the proceeds of the Treasures of the Orient exhibition of three Indian miniature paintings.

## XVII. VISITORS

Many scholars, dignitaries and museum specialists visited the Museum and were conducted through the galleries and art storage by curatorial staff. During the past year, 171 visitors from the United States and 13 foreign countries were shown the Museum's collections. Among them were Prince Diskul of Thailand, the Venerable Dorzong Rinpoche of India and Dr. Karl Khandalawala, Chairman of the Board of the Prince of Wales Museum, Bombay.

## XVIII. CONSULTATIONS

On the third Friday of each month, the Asian Art Museum holds "Public Day" when the public can bring art objects from their collections for authentication. Approximately four hundred people were seen by appointment, with an average of three objects for each identification and authentication.



XIX. FUTURE GOALS

Considerable time and effort have been spent by Commissioners and staff to find a solution to our endemic and increasingly acute problem: space. It is hoped that a solution can be found in the not-too-distant future. The Museum is very much in the national and international limelight, but our local community suffers from the fact that for lack of adequate space the Museum continues to show an inordinately small portion of its holdings.









ASIAN ART MUSEUM OF SAN FRANCISCO  
THE AVERY BRUNDAGE COLLECTION

GOLDEN GATE PARK, SAN FRANCISCO, CALIFORNIA 94118

Yvon d'Argence  
Director and Chief Curator

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ASIAN ART MUSEUM OF SAN FRANCISCO  
THE AVERY BRUNDAGE COLLECTION

ANNUAL REPORT

Year Ending June 30, 1983



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I. ASIAN ART MUSEUM STAFF

A. Positions Funded by the City of San Francisco

René-Yvon Lefebvre d'Argencé, Director and Chief Curator

Terese Tse Bartholomew, Curator of Indian Art

Patricia Berger, Curator of Chinese Art

Roger Broussal, Chief Conservator

Relf Case, Preparator

Nancy Chew, Outreach Assistant (Started 6/1/83)

Fred Cline, Librarian

John B. Dowty, Assistant Director, Administration

Sigrid Fink, Account Clerk

Jack Foss, Registrar

Dorothy Franks, Senior Clerk Typist

Virginia C. Gee, Outreach Consultant (Started 1/10/83)

Yoshiko Kakudo, Curator of Japanese Art

Jane Kallgren, Secretary to the Director

Cecelia Levin, Curator of Education

James Medley, Photographer

Alexis Pencovic, Assistant Conservator

Glen Shafer, Senior Preparator

Clarence F. Shangraw, Senior Curator

B. Positions Funded by the Asian Art Museum Foundation of San Francisco

Bruce Avery, Assistant Librarian (Started 9/2/82)

Lorrie Bunker, Public Relations Director

Ron Cabelka, Secretary to the Development Officer, Asian Art Museum Foundation (Started 10/1/82)

Sharon Deveaux, Assistant Photographer (Resigned 8/31/82)



Gary Dolin, Deferred Giving Officer, Asian Art Museum Foundation  
(Started 9/1/82)

Sherry Fowler, Assistant Librarian (Resigned 8/27/82)

Barbara Geib, Receptionist

Aileen Griggs, Executive Secretary, Asian Art Museum Foundation

Pamela Koe, Assistant Registrar

Aune Koski, Bookkeeper, Asian Art Museum Foundation (Resigned  
10/31/82)

Y. S. Lee, Accountant

So Kam Ng, Assistant Curator of Education (Started 9/7/82)

Molly Schardt, School Program Coordinator

Ann Squires, Development Officer, Asian Art Museum Foundation

Alison Taggart, Assistant Photographer (Started 9/20/82)

Britt Toquinto, Bookkeeper, Asian Art Museum Foundation (7/1/82-  
6/30/83)



II. ASIAN ART COMMISSION

Mrs. Brayton Wilbur, Jr., Chairman

Mrs. Agnes Albert

Mrs. George T. Brady, Jr.

Alexander D. Calhoun

Mrs. Willard O. Caro

Mrs. Margaret Blunt Catron

Neil D. Chaitin

Allen D. Christensen

Mrs. Daniel E. Chu

Edward J. Conner

Ransom M. Cook

George H. Fitch

R. Gwin Follis

James M. Gerstley

William E. Goetze

George F. Jewett, Jr.

Kishore Kripalani

Cyril Magnin

Mrs. Philip J. McCoy

Han Nong

James E. O'Brien

Paul A. O'Leary

Mrs. Robert Seller

William E. Steen

Yasushi Sumiya

Dr. Haydn Williams

Honorary Commissioners

Richard B. Gump

Jaquelin H. Hume

Edward M. Nagel

Mrs. Walter H. Shorenstein





### III. FOREWORD/PERSONNEL-ADMINISTRATION

#### A. About the Museum

The Asian Art Museum of San Francisco is the only institution in the United States devoted exclusively to the study and display of the arts of Asia. Founded by special City ordinance in 1969, the Museum has exclusive jurisdiction over the collections belonging to the City and County of San Francisco. The function of the Museum is to preserve, collect, display and disseminate information about these holdings, 95% of which represent the Avery Brundage Collection.

With over 10,000 sculptures, architectural elements, paintings, bronzes, ceramics, lacquers, jades and decorative objects from all over Asia, from Iran to Japan and from Mongolia to Indonesia, the Museum provides a rich and varied source for research, study and appreciation of Oriental civilizations. The Museum serves all ages and all ethnic groups, and our visitors come from throughout the United States and abroad. Our Library is open to the public weekdays except holidays, 1:00-4:45 p.m.

In 1972 the Museum opened its first branch in the community, the Japan Center Extension, on the Webster Street Bridge of the Japan Cultural and Trade Center (open 10:00 a.m.-10:00 p.m. seven days a week). The Japan Center Extension features rotating exhibits of art from the collection, accompanied by bilingual descriptive labels in Japanese and English.

#### B. Highlights of the Year

1. The overall attendance figure for the 1982-83 fiscal year was 540,655 visitors. This figure includes the 132,194 visitors who attended the Shanghai Exhibition during May and June, as well as the 21,152 Monday-Tuesday visitors to the Asian Art Museum on the days the de Young Museum was closed for the ten months preceding the opening of the Shanghai Exhibition. The overall attendance is considerably lower than the 1981-82 fiscal year attendance of 800,126. This is due to the increase in admission at both the Asian Art Museum and Fine Arts Museums on July 1, 1982, from \$1.50 to \$2.00 for adults, and from \$.25 to \$.50 for ages 5-17 and seniors, and reflects the state of the economy during the early part of this fiscal year and the absence of a major exhibition at both the Asian Art Museum and the de Young Museum prior to the May opening of the Shanghai Exhibition. This trend toward lower attendance has been noted at museums all over the country.
2. Kishore Kripalani was appointed to the Asian Art Commission during the last fiscal year.



3. The Museum sent to Hong Kong a special exhibition of 135 Chinese objects (see page 9).

#### C. Personnel and Administration

##### 1. City Budget

The City's budget for the Museum for the 1982-83 fiscal year was \$618,000, an increase of approximately 23% over the 1981-82 fiscal year budget. Salaries accounted for \$527,188, leaving \$90,812 for all other expenses.

##### 2. Security

The first phase of the Museum's security project is complete. The Mayor and the Board of Supervisors have granted us an additional \$255,800 to complete the second and final phase, which we hope to complete by June 1984.

##### 3. Staff Changes

There have been few changes in staffing this past year.

- a. Stephen Little, Curator of Chinese Art, resigned to take a new position in Washington, D.C.
- b. Dr. Patricia Berger has been appointed to the position vacated by Stephen Little.
- c. So Kam Ng has been appointed Assistant Curator of Education.
- d. The Conservation Department has three technicians working on Federal grants:
  - (1) Richard Lorenz, Paper and Painting Conservator, tanks
  - (2) Richard Barden, Conservation Technician, apprentice
  - (3) Margaret Geiss-Mooney, Textile Conservator, textiles
- e. Nancy Chew is assistant to Virginia Gee in the Asian Community Outreach Program.

#### IV. SPECIAL EXHIBITIONS, GALLERY ROTATIONS

During the past three years, City operating budgets have eliminated exhibition funds. The Curatorial Department has been successful, nevertheless, with a minimum of funds from other sources (mostly grants from the Institute of Museum Services) in creating a series of small topical exhibitions whose make-up consists of objects selected only from the Museum's reserves. In addition, quarterly rotations of paintings and screens, rotating displays of monthly featured objects and biannual rotations of art objects on permanent



display have enabled our public to view as much as possible of the Asian Art Museum's vast holdings. The annual exhibition schedule is planned, designed and executed under the supervision of the Senior Curator in close association with the Director, the curators and other departments. Thus, each curator has been able to create new and exciting exhibitions on a small scale, as in the previous year's Gandhāran Sculpture: An Alexandrian Heritage (running concurrently with The Search for Alexander at the Fine Arts Museums) and Arts of the Ch'ing Court: 1644-1912 A.D., which opened during the previous fiscal year and extended through August 30, 1982.

#### A. Special Exhibitions

In addition to the aforementioned Arts of the Ch'ing Court, the following exhibitions occurred during this fiscal year:

##### 1. The Art of Tea in East Asia, September 4-October 26, 1982

The eighth in the series of exhibitions chosen to display facets of the Museum's vast holdings, this proved to be one of the most popular. Consisting of more than fifty tea-related objects in ceramics, lacquer, metal and painting, all were selected from our permanent collection. The exhibition covered the spectrum of tea traditions in China, Korea, Japan and Tibet, with examples of actual teas in unusual forms. Displayed were Chinese Sung wares reflecting the origins of tea customs in Asia, blue-and-white kosometsuke wares made in China for export to Japan's tea cultists, Chinese I-hsing wares showing an indigenous scholar's taste, Korean celadons for tea sipping, Japanese tea pottery and stoneware objects used in the tea ceremony, as well as Tibetan brass and silver tea utensils. The objects were placed against velvets in various muted shades reflecting the range of color of brewed teas. Under the supervision of the Senior Curator, Clarence Shangraw, the exhibition was designed and installed by curatorial intern Carole Stepanchuk. Assistance was also provided by curators Terese Bartholomew and Yoshiko Kakudo and former Assistant Curator of Education Holly Holtz.

##### 2. K'ang-hsi Porcelains, October 30, 1982-February 22, 1983

This exhibition consisted of a selection of 60 porcelains from the permanent collection created during the reign of the K'ang-hsi emperor (1662-1722). This period was outstanding for innovations in glaze technology which produced both elegant monochromes and complex polychromes, including peach bloom, clair de lune, oxblood and famille verte. Curator in charge: Patricia Berger.

##### 3. A Photographic Preview: The Shanghai Exhibition, February 24-April 24, 1983

Ten choice objects from the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art were selected





for color photographic enlargement and display at the Museum and during the run of the exhibition, May 3-September 30, 1983, at the North Terminal, San Francisco International Airport. Planned and supervised by the Senior Curator.

4. Treasures from the Shanghai Museum: 6,000 Years of Chinese Art, May 3-September 30, 1983

This international exhibition, originated in the United States by the Asian Art Museum, consisted of 232 objects covering the entire range of Chinese art history from prehistoric to modern times. Included were ceramics, bronzes, sculptures, paintings, jades and decorative arts (cloisonné, bamboo carving, carved rhinoceros horn and ivory). This is the first time that a Chinese museum has sent an exhibition designed for an American audience, and it is also the first time that paintings from the People's Republic of China have been allowed to travel to the United States. In addition, the exhibition catalogue is unique, for it is the first time that a scholarly catalogue written in Chinese by Chinese art curators has been translated into English so that the Chinese viewpoint and scholarly interpretations have been made clearly available to Americans. This project was carried out by the Director and the Asian Art Museum's bilingual curatorial staff.

Preparatory work for the display commenced in February 1983, and the entire first floor galleries (except the Foyer and Jade Room) were closed to the public on March 4, 1983. The entire floor had to be designed, remodelled, prepared and installed, all of which was carried out under the supervision of the Senior Curator, Clarence Shangraw. More than fifty contract employees were hired, including Exhibition Designer Ryoko Takaki, who had previously worked for the Museum in 1975 on the record-breaking Exhibition of Archaeological Finds of the People's Republic of China.

All explanatory materials for wall displays were prepared by Curator of Chinese Art Patricia Berger and the Senior Curator, with assistance from the Education Department's Cecelia Levin and So Kam Ng. Photographs for illustration were graciously lent by the Shanghai Museum, Lorrie Bunker, Patricia Berger, Chu-tsing Li, Alison Taggart and James Medley.

Special display vitrines and special frames with ultra-violet resistant plexiglas, which travel with the exhibition, were designed by d'Argencé, Shangraw and Takaki and constructed by Loren Barr & Associates. These display furnishings will be returned to the Asian Art Museum after the exhibition itinerary to Chicago, Houston and Washington, D.C. Special features, such as a floor-to-ceiling photomural, will become a permanent fixture in our galleries. An interior set was designed and created on Museum premises; approximating the style and taste of an 18th century Suzhou home, it served as a setting for the display of 200-year-old carved lacquer furniture.



Major sponsors of the exhibition are Control Data Corporation, the Asian Art Museum Foundation of San Francisco, The Museum Society, the City and County of San Francisco, the San Francisco-Shanghai Friendship City Committee, The San Francisco Foundation, the Chevron Companies, Shaklee Corporation, CAAC (Civil Aviation Administration of China), Wells Fargo Bank, Safeway Stores, Incorporated, The Society for Asian Art and the California Arts Council.

For a fuller account of the background, planning committees, work teams, logistics and schedules for this exhibition, please refer to the exhibition catalogue and the final report of the Shanghai Exhibition.

#### B. Major Gallery Rotations

1. Reinstallation of Gandhāran sculptures in the Indian Gallery, July 1982.
2. Reinstallation of Ch'ing Gallery, August 1982.
3. Rotation of Tibetan paintings, "Buddha and Bodhisattvas," August 1982.
4. Rotation of Ming and Ch'ing paintings, January 1983.
5. Rotation featuring Japanese paintings with a New Year's theme, January 1983.
6. Rotation of Tibetan paintings, "Paintings of Ngor," January 1983.
7. Display of about fifty ivory and wood netsuke featuring 19th-20th century carvings depicting "edibles," February 1983.
8. Rotation for Mother's Day of Japanese art works relating to women, including paintings depicting Japanese women in various settings, decorative objects made for women and a painting by a woman artist, May 1983.
9. Rotation at Japan Center Extension: A pair of Japanese screens depicting two Chinese scholars and a group of Chinese porcelains from the K'ang-hsi period, some for a scholar's desk, Winter 1982.

#### C. Special Displays

1. Display of Animals of the Zodiac
  - a. Year of the Dog, January 24, 1982-February 13, 1983, Adrian Gruhn Court. A selection of four tomb figurines from the Han dynasty (3rd century B.C.-3rd century A.D.).
  - b. Year of the Boar, February 14, 1983 to present, Adrian Gruhn Court. A selection of three jades and eight netsuke in the shape of pigs and two carved pig tusks.





## 2. Acquisition of the Month

- a. July-August 1982: "Squirrel on a Pine Branch," hanging scroll by Hua Yen (1685-1765), ink and colors on silk, China, dated 1746. Gift of William and Martha Steen. B82 D1.
- b. September 1982: Ivory Vaishnavite shrine with traces of red and green polychromy, South India, Vijayanagar period, 16th century. Michel D. Weill and C. Barry Randell Bequest Funds. B82 M4.
- c. October 1982: "Cat" by Foujita Tsuguji, oil on canvas, Japan, circa 1941. Bequest of Avery Brundage. B81 D26.
- d. November 1982: "Grazing Horse," hanging scroll by Hsü Pei-hung ink on paper, China, early 1940's. John W. and Christine C. Barr Gift Fund. B82 D3.
- e. December 1982: "Chung K'uei Riding a Mule," hanging scroll by P'u Ju, ink and colors on paper, China, 20th century. John W. and Christine C. Barr Gift Fund. B82 D2.
- f. January 1983: Five Sawankhalok stonewares, Thailand, 15th-16th century. C. Barry Randell Bequest Fund. B82 P4, P5, P6, P7, P8.
- g. February 1983: Pair of translucent porcelain bowls, enamel decoration, Hung Hsien marks, China, circa 1915. Arthur W. Barney Estate Fund. B82 P2.1 and P2.2.
- h. March 1983: "Landscape with Two Figures," fan painting by Wen Cheng-ming, China. C. Barry Randell Bequest Fund and Asian Art Museum Acquisition Fund. B81 D40.
- i. April 1983: "Landscape," fan painting by Shen Chou. Asian Art Museum Acquisition Fund. B81 D39.
- j. May-June 1983: "Solitary Wanderer," fan painting by T'ang Yin. Gift of Mr. and Mrs. Walter Shorenstein. B81 D37.

## D. Traveling Exhibitions

### Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection, May 16-August 7, 1983

In the Spring of 1983 the Museum sent to Hong Kong 135 of its Chinese holdings for the exhibition Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection. Jointly presented by the Asian Art Museum and the Urban Council of Hong Kong and cosponsored by the Consulate General of the United States of America in Hong Kong, the exhibition was opened by His Excellency Sir Edward Youde, Governor of Hong Kong, on May 16 and had been viewed by over 90,000 visitors when it closed on





August 7. This was the first time that a major Chinese exhibition was organized for Hong Kong by a Western museum. The exhibition was accompanied by a fully illustrated catalogue.

V. LOANS TO OTHER MUSEUMS

A. Mineralogy Display (rotating loan)

California Academy of Sciences, San Francisco, January 12, 1982  
to present: jade incense burner.

B. The Heritage of Islam

Organized by the National Committee to Honor the Fourteenth Centennial of Islam  
California Academy of Sciences, San Francisco, July 2, 1982-January 2, 1983  
Museum of Art, Carnegie Institute, Pittsburgh, February 26-April 24, 1983  
National Museum of Natural History, Smithsonian Institution, June 1-September 5, 1983  
Five objects of jade, bronze and ceramic.

C. Genji, the Shining Prince

Indiana University Art Museum, Bloomington, July 14-August 29, 1982:  
pair of screens.

D. Nagasaki and Yokohama Prints from the Richard Gump Collection

Asia House Gallery, New York, July 15-August 29, 1982: twenty-three prints.

E. San Francisco Gem and Mineral Society, Inc.

Exhibition at the Hall of Flowers, Golden Gate Park, August 7-8, 1982:  
fourteen jade belt hooks.

F. Bamboo Carving of China

China House Gallery, New York, March 17-May 31, 1983: two carvings.

VI. GROWTH OF THE COLLECTIONS

A. Gifts and Bequests

Lisette Anderson, December 8, 1982: Korean glazed food jar (R82.11)

Frieda Brauns Revocable Trust, December 8, 1982: Chinese soapstone carving (R82.13)

Mrs. R. W. Corlett, March 2, 1983: Chinese court robe (R83.1)

Dr. Ruth H. Engle, December 8, 1982: Two fragments from Gandhāran friezes (R82.10.1,.2)



James, Patricia and Matthew Fischer, December 8, 1982: Two Japanese ivory carvings of women (R82.20.1,.2)

Mr. and Mrs. George Hopper Fitch, December 8, 1982: Six Indian miniature paintings (B82 D4, D5, D6, D7, D8, D9)

Estate of Francisco F. Ferro, March 2, 1983: Statue of Chenwu (R82.8.3)

Wally Goodman, December 8, 1982: Three I-hsing teapots (B82 P10, R82.9.2, R82.9.3)

Mr. and Mrs. Robert George Gross, December 8, 1982: Chinese yellow glass vase (R82.24)

Estate of Marie Taylor Higginbotham, June 28, 1983: Korean wood block with calligraphy (R83.10)

Estate of Julia Hiken, March 2, 1983: Japanese bronze bull, male guardian dancer (R82.8.1,.2)

Mr. and Mrs. Duncan Knowles, December 8, 1982: Japanese tea set (R82.14)

Blanche C. Matthias, December 8, 1982: Two Japanese netsuke (B82 Y1, Y2)

Kyle Newsom, March 2, 1983: Nepalese wooden sewing box (R83.2)

Mrs. Anna H. Rockwell, June 28, 1983: Two pieces of embroidered Chinese silk (R83.13.1,.2)

Mr. and Mrs. Walter Shorenstein, March 2, 1983: Khmer bronze knife (B83 B1)

Mr. and Mrs. Brayton Wilbur, Jr., December 8, 1982: Japanese hanging scroll by Bisen Fukuda (R82.18)

Anonymous, December 8, 1982: Tibetan horn (R82.22)

Anonymous, June 28, 1983: Chinese handscroll (R83.12)

#### B. Purchases

John W. and Christine C. Barr Gift Fund, August 2, 1982: "Chung K'uei Riding a Mule" by P'u Ju and "Grazing Horse" by Hsü Pei-hung (B82 D2 and D3)

Arthur W. Barney Estate Fund, August 2, 1982: Pair of Chinese porcelain bowls (B82 P2.1 and P2.2)

C. Barry Randell Bequest Fund, September 23, 1982: Seven Thai ceramics (B82 P3, P4, P5, P6, P7, P8, P9)

Michel D. Weill and C. Barry Randell Bequest Funds, July 12, 1982: Indian Vaishnavite shrine (B82 M4)



VII. PUBLICATIONSA. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

1. "Treasures from the Shanghai Museum: 6,000 Years of Chinese Art," The Society for Asian Art Newsletter, Fall 1982, Volume 22, Number 1.
2. "Treasures from the Shanghai Museum: 6,000 Years of Chinese Art," Arts of Asia, May 1983.
3. Editor, Treasures from the Shanghai Museum: 6,000 Years of Chinese Art, exhibition catalogue, 1983.
4. Preface, Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection, Hong Kong exhibition catalogue, 1983.

B. Terese Tse Bartholomew, Curator of Indian Art

1. Holly Holtz, co-author, "The Art of Tea in East Asia," Triptych, September 1982.
2. "Shanghai Exhibit to Include Bamboo Carving," The Society for Asian Art Newsletter, Spring 1983, Volume 22, Number 3.

C. Patricia Berger, Curator of Chinese Art

1. "K'ang-hsi Porcelains to be Featured in Foyer of Asian Art Museum," The Society for Asian Art Newsletter, Fall 1982, Volume 22, Number 1.
2. "K'ang-hsi Porcelains," Triptych, October-November 1982.
3. "Bronzes from the Shanghai Museum: Emblems of Honor and Privilege," The Society for Asian Art Newsletter, Winter 1983, Volume 22, Number 2.
4. "Purity and Pollution in Han Art," Archives of Asian Art, Volume XXXVI, 1983.
5. "Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. A Millennium of Chinese Art History, from the Han through the Tang," Triptych, April-May 1983.
6. "Treasures from the Shanghai Museum: 6,000 Years of Chinese Art," Orientations, May 1983, Volume 14, Number 5.

D. Yoshiko Kakudo, Curator of Japanese Art

Japanese handbook manuscript in preparation.





E. Cecelia Levin, Curator of Education

1. "Assimilation and Variation: Early Buddhist Sculpture in China," Triptych, July-August 1982.
2. "On the Path to Perfection: Chinese Ceramics and Applied Arts from the Song through the Qing Dynasties," Triptych, June-July 1983.

F. So Kam Ng, Assistant Curator of Education

"Painting of Shanghai School Featured in Present Exhibition," The Society for Asian Art Newsletter, Summer 1983, Volume 22, Number 4.

G. Clarence F. Shangraw, Senior Curator

1. "The Arts of the Ch'ing Court," Bay Area Antiques, May 1982.
2. "The Genesis of 6,000 Years of Chinese Art," Triptych, October-November 1982.
3. "Treasures from Shanghai," Archaeology, May-June 1983, Volume 36, Number 3.

VIII. LECTURES, TRAVEL AND OTHER ACTIVITIES

A. Lectures

1. Terese Tse Bartholomew, Curator of Indian Art

- a. Demonstrated Chinese music in the Chinese New Year Program, public program, Asian Art Museum of San Francisco, February 2, 1983.
- b. "Applied Arts of China," docent advanced training lecture for the Shanghai Exhibition, Asian Art Museum of San Francisco, February 3, 1983.
- c. "T'an I-hsing Tzu-sha" ("On the Purple Wares of I-hsing"), public lecture, National Palace Museum, Taipei, Taiwan, Republic of China, June 11, 1983.

2. Patricia Berger, Curator of Chinese Art

- a. "Chinese Ceramics, Han through Song," docent advanced training lecture for the Shanghai Exhibition, January 20, 1983.
- b. "Feeding the Ancestors, Exorcism and Sacrifice in Han Art," public lecture, The Society for Asian Art, Asian Art Museum of San Francisco, February 7, 1983.
- c. "Later Chinese Painting," docent advanced training lecture for the Shanghai Exhibition, February 17, 1983.



- d. "Bronze and Ceramic Technology in Ancient China," public lecture, Teachers' Workshop, Asian Art Museum of San Francisco, April 16, 1983.
- e. "The Shanghai Exhibition: Painting from the Ming through the Present," public lecture, Mills College Extension, May 9, 1983.

3. Yoshiko Kakudo, Curator of Japanese Art

"Historical Survey of Japanese Lacquer," lecture for Japanese studies course, Foothill College, Los Altos, October 19, 1982.

4. Cecelia Levin, Curator of Education

"Chinese Ceramics: Song through Qing Dynasties," docent advanced training lecture for the Shanghai Exhibition, Asian Art Museum of San Francisco, January 27, 1983.

5. So Kam Ng, Assistant Curator of Education

- a. "Chinese Painting from the Shanghai Museum: Ming to the Orthodox Qing Masters," lecture to the docents of the Asian Art Museum and the Chinese Culture Center, Asian Art Museum of San Francisco, February 10, 1983.
- b. "In Search of the Chinese Artist," public lecture, Teachers' Workshop for the Shanghai Exhibition, Asian Art Museum of San Francisco, April 16, 1983.

6. Clarence F. Shangraw, Senior Curator

- a. Six public lectures on Southeast Asian art and archaeology, on board the M/S Pearl of Scandinavia, December 1-31, 1982.
- b. "Neolithic and Bronze Ages," docent advanced training lecture for the Shanghai Exhibition, Asian Art Museum of San Francisco, January 13, 1983.
- c. "Chinese Art Treasures from the Shanghai Museum," public lecture, University High School, San Francisco, May 10, 1983.
- d. "Neolithic Excavations in the Shanghai Region," public lecture, Asian Art Museum of San Francisco, May 18, 1983.
- e. "The Shanghai Museum," lecture to the members of the Crocker Art Museum, Sacramento, May 22, 1983.

B. Public Addresses

René-Yvon Lefebvre d'Argencé, Director and Chief Curator

- 1. Luncheons for travel agents to publicize group tours of the Shanghai Exhibition, December 21, 1982 and January 28, 1983.



2. Luncheon for Gala Committee for "A Night in Old Shanghai," March 11, 1983.
3. Opening dinner, Shanghai Exhibition, May 3, 1983.
4. Introduction to lecture by Shen Zhiyu, Director, Shanghai Museum, at the Asian Art Museum of San Francisco, May 5, 1983.
5. Opening of the exhibition Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection at the Hong Kong Museum of Art, May 16, 1983.
6. Opening remarks at "Treasures from the Shanghai Museum: Six Scholarly Views," international colloquium sponsored by The Society for Asian Art, at the Asian Art Museum of San Francisco, May 20, 1983.

C. Travel

1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator
  - a. October 2-13, 1982: Discussions in Tokyo, Hong Kong and Shanghai on future international exhibitions.
  - b. May 12-18, 1983: Participated in the opening of the exhibition Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection in Hong Kong.
  - c. June 2-4, 1983: Attended the Association of Art Museum Directors Annual Meeting, Los Angeles.
2. Terese Tse Bartholomew, Curator of Indian Art
  - a. November 8-9, 1982: Attended the symposium "The Silk Route and the Diamond Path, Esoteric Buddhist Art on the Trans-Himalayan Trade Routes" at the University of California, Los Angeles.
  - b. April 24-June 6, 1983: Traveled to Hong Kong as courier for the exhibition Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection and supervised the unpacking and installation of the objects.
  - c. June 7-10, 1983: Visited the National Palace Museum, Taipei, Taiwan, to study the Tibetan collection.
3. Patricia Berger, Curator of Chinese Art

June 4-July 9, 1983: Served as Visiting Curator for the exhibition Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection at the Hong Kong Museum of Art.





4. Roger Broussal, Chief Conservator

March 12-29, 1983: Traveled to Shanghai to examine the objects and prepare condition reports for the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.

5. John B. Dowty, Assistant Director, Administration

June 5-9, 1983: Attended the Annual Meeting of the American Association of Museums in San Diego.

6. Jack Foss, Registrar

March 12-April 6, 1983: Documented the packing and oversaw the shipping of the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art in Shanghai.

7. Yoshiko Kakudo, Curator of Japanese Art

- a. October 24-26, 1982: Visited Athens, Georgia to evaluate a private collection of Asian art bequested to the University of Georgia.
- b. November 3-6, 1982: Attended the opening of the remodeled Asian wing and an international symposium on Japanese painting at the Museum of Fine Arts, Boston.

8. Cecelia Levin, Curator of Education

- a. November 2-8, 1982: Attended the opening ceremonies of the Asiatic galleries, the exhibition National Living Treasures of Japan and sessions of the Japanese painting symposium at the Museum of Fine Arts, Boston. Also visited the Boston Children's Museum.
- b. June 7-8, 1983: Attended sessions of the Annual Meeting of the American Association of Museums in San Diego.

9. Alexis Pencovic, Assistant Conservator

April 25-May 9, 1983: Traveled to Hong Kong as courier for the exhibition Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection and reviewed the condition of the objects on arrival.

10. Clarence F. Shangraw, Senior Curator

September 7-11, 1982: Participated in the International Conference on Shang Civilization, sponsored by the Committee on Scholarly Communication with the People's Republic of China, at the East-West Center, Honolulu.

All travel expenses are paid from non-City funds.



#### D. Other Activities

##### 1. Patricia Berger, Curator of Chinese Art

- a. Led a study tour, "The Silk Route," for the University of California, Berkeley Extension, with daily lectures on sites from Turfan to Beijing, May 15-June 3, 1983.
- b. Received Wenner-Gren Foundation for Anthropological Research grant to study 19th century Chinese ceramics unearthed in the United States, grant received December 1982.

##### 2. So Kam Ng, Assistant Curator of Education

"Pinyin Workshop," prepared with Patricia Berger and presented to the docents of the Asian Art Museum, March 15, 1983.

#### IX. ACTIVITIES OF THE SOCIETY FOR ASIAN ART

##### A. Individual Lectures

1. October 18, 1982: "Mythic Motifs of the Monsoon Coast" by Dr. David Sanford, University of California, Berkeley lecturer, in the Trustees' Auditorium.
2. November 23, 1982: "The Spirit of Tea," a lecture-demonstration by Mr. Sooku Sen, the 14th generation direct descendant of the great tea master Sen no Rikyu, sponsored jointly with the Japan Society of Northern California, in the Trustees' Auditorium.
3. December 6, 1982: "Japanese Gift Covers, Fukusa, of the Edo Period (1615-1868) -- An Unusual Textile Art" by Mary Van Artsdalen Hays, collector and researcher of Chinese and Japanese textiles, in the Trustees' Auditorium.
4. December 13, 1982: "Early Ming Porcelain" by Theresa Tsao, Curator of Ceramics, National Palace Museum, Taipei, in the Trustees' Auditorium.
5. January 3, 1983: "Imported But Soon Domesticated: The Lighter Side of 18th Century Japanese Nanga (Scholars' Painting)" by Dr. Melinda Takeuchi, Assistant Professor of Japanese Art, Stanford University, in the Trustees' Auditorium.
6. February 7, 1983: "Feeding the Ancestors: Exorcism and Sacrifice in Han Art" by Dr. Patricia Berger, Curator of Chinese Art, Asian Art Museum of San Francisco, in the Trustees' Auditorium.
7. March 7, 1983: "Ancient Horseriding Tribes from Beyond the Great Wall and their Fabulous Treasures" by Emma Bunker, lecturer and author, in the Trustees' Auditorium.



8. April 4, 1983: "The Beliefs and Practices of the Indian Artist" by Professor B. N. Goswamy, Chairman of the Department of Fine Arts and Director of the Museum at Panjab University in Chandigarh, India, in the Trustees' Auditorium.
9. April 15, 1983: "An American Musician in China," recital-talk by Berenice Lipson-Gruzen, first Western musician ever to record with a Chinese orchestra, jointly sponsored with the Fine Arts Museums of San Francisco, at the California Palace of the Legion of Honor.
10. April 25, 1983: "Ink to Jade: The Relationship Between Painting and Jade Carving in the 18th Century" by Dr. Ellen Johnston Laing, Kerns Professor of Oriental Art, University of Oregon, and Curator of Oriental Art, University of Oregon Museum of Art, in the Trustees' Auditorium.
11. May 5, 1983: "Great Chinese Bronzes: An Introduction to the Bronzes in Treasures from the Shanghai Museum: 6,000 Years of Chinese Art" by Shen Zhiyu, Director, Shanghai Museum, in the Trustees' Auditorium.
12. June 1, 1983: "Chinese Jade in Light of Recent Archaeology" by Joan Hartman-Goldsmith, noted author and Director of the Institute for Asian Studies, New York, in the Trustees' Auditorium.

#### B. Lecture Series

1. Fall Semester 1982 to Spring Semester 1983: the sixth year of the Arts of Asia course offered in cooperation with the Division of Extended Education, San Francisco State University, and the University Art Department.

The Fall Semester, "Buddhist Art of India and China," with 14 classes (September 7-December 7, 1982) was conducted by Dr. Robert J. Del Bonta and Professor Maribeth Graybill.

The Arts of Asia Spring Semester 1983, "Monuments of Buddhist Art in Japan: The Great Temples of Nara," conducted by Professor Maribeth Graybill, University of California, Berkeley, 14 classes (March 1-May 31, 1983).

Fall and Spring Semester classes held in the Trustees' Auditorium.

2. March 9-April 20, 1983: "The Chinese and the Irrational: The Ritual, Literature and Art of Ancient Chinese Religion" by Dr. Jeffrey K. Riegel, Assistant Professor of Classical Chinese, Department of Oriental Languages, University of California, Berkeley, a series of six special evening classes, in the Trustees' Auditorium.





Six lectures introduced the culture of the Chou and Han dynasties by exploring the intimate relationship between the ancient culture and its religion and showing how this was expressed in art, literature and ritual.

3. September 29-November 10, 1982: "Ancestral China: The Genesis and Character of its Classical Civilization" by Dr. David N. Keightley, Professor of Chinese History, University of California, Berkeley, a series of six special evening classes, in the Trustees' Auditorium.

The course described the evolution of Chinese civilization from neolithic times to the Ch'in Han unification.

4. May 20 and 21, 1983: Chinese Art Colloquium, an international colloquium on aspects of Chinese art and archaeology as a tribute to the Shanghai Museum and the Asian Art Museum of San Francisco for arranging to bring to the United States Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. A distinguished group of six scholars presented papers. The program included a preview of the exhibition and a reception honoring the colloquium speakers on May 20, followed by the opening lecture of the colloquium in the Trustees' Auditorium.

This colloquium was underwritten by a bequest from Emily Ellison Price and sponsored by The Society for Asian Art to celebrate the 25th anniversary of its founding.

Lecture by Mary Tregear, Senior Assistant Keeper, Department of Eastern Art, Ashmolean Museum, Oxford, England: "The Evaluation of White Porcelain in North and South China."

Lecture by Robert D. Mowry, Curator of the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art, The Asia Society, New York: "The Press-Mold and Its Significance in the Dating of Chinese Ceramics."

Lecture by Jessica Rawson, Deputy Keeper, Department of Oriental Antiquities, British Museum, London: "Form or Meaning? Approaches to the Study of Ancient Chinese Bronzes."

Lecture by Dr. Annette Juliano, Associate Professor of Art History, Brooklyn College, City University of New York, and Adjunct Associate Professor, The Institute of Fine Arts, New York University: "China's Eclectic Sculptural Tradition."

Lecture by John Hay, Associate Professor of Chinese Art History, Department of Fine Arts, Harvard University: "Surface and Interior in the Morphology of Ming Painting."

Lecture by Dr. Richard Vinograd, Assistant Professor of Art History, Columbia University, New York: "Forms and Forces in Qing Dynasty Painting."



### C. Other Activities

1. January 29-February 28, 1983: Art History Tour of India conducted by Dr. Robert J. Del Bonta. A survey of the great diversities of religions and artistic styles of India. Tour concentrated on architectural splendors of South India.
2. August 7, 14, 21 and 28, 1982 and February 5, 12, 19 and 26, 1983: "Chinese History Films" produced by Wan-go Weng for the China Institute in America, shown free to Museum visitors in the Trustees' Auditorium (13 different films shown each date).
3. March 26, 1983: "Asian Works of Art on Paper from the Achenbach Foundation for Graphic Arts," a symposium cosponsored by the Graphic Arts Council and The Society for Asian Art, at the California Palace of the Legion of Honor.

Lecture by Roger S. Keyes, internationally-known author and scholar, on 18th and 19th century Japanese prints.

Lecture by Daniel James Ehnbohm, University of Virginia, on four centuries of Indian miniature painting.

Lecture by Donald Jenkins, Director, Portland Art Museum, on 20th century Japanese printmaking.

4. March 31-April 1, 1983: "EBLA: The Rediscovered Empire," lectures and symposium sponsored by the Department of Near Eastern Studies, Center for Middle Eastern Studies, University of California, Berkeley, and The Society for Asian Art at the University of California, Berkeley and the Trustees' Auditorium. Presentations by the Italian archaeological team, including Paolo Matthiae, Director, and Alphonso Archi, Chief-Epigrapher.
5. September 1, 8, 15 and 22, 1982: "Stylistic Issues of Indian Painting from the 16th-18th Centuries," a study group on exploration of the stylistic issues of Indian painting organized and led by Daniel J. Ehnbohm, doctoral candidate at the University of Chicago. Sessions held at the University of California, Berkeley.
6. The Society for Asian Art Volunteers:
  - a. Information desk in Gruhn Court
  - b. Shanghai Exhibition
  - c. Flower arrangement in the Asian Art Museum Foyer
  - d. Distributed programs for each Chinese History Film showing
7. Publications:
  - a. The Society for Asian Art Newsletter, four issues, a quarterly publication mailed to the membership





- b. Calendar of Events, a monthly publication mailed to the membership
- c. "Arts of the Ch'ing Court," 3,000 brochures distributed free to Museum visitors
- d. "Facts About The Society for Asian Art," a 25th anniversary brochure

8. Contributions:

a. "Arts of the Ch'ing Court" brochure	\$ 830
b. Asian Art Museum Foundation -- Library	12,000
c. Asian Art Museum Foundation -- Shanghai Lecture Series	3,000
d. Asian Art Museum Foundation -- Endowment Fund	<u>6,237</u>
Total Asian Art Museum Foundation	\$22,067
e. Other	<u>1,400</u>
Total Contributions	\$23,467

X. EDUCATION DEPARTMENT

This past year witnessed a tremendous amount of change for the Education Department of the Asian Art Museum. New projects were initiated, and present ones took on new dimensions. A new Assistant Curator of Education, So Kam Ng, was appointed. An outside grant allowed for the continuation of the position of School Program Coordinator, Molly Schardt. Mrs. Schardt was also responsible for the execution of a special grant from the California Arts Council in conjunction with the School Program.

The department's role was further enlarged by the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. For all of the members of the department it meant working on a major exhibition at the Asian Art Museum for the first time. Another dimension of the department this year was its contribution to the recently created Asian Community Outreach Program.

The following report on the activities of the Education Department during 1982-83 covers five major areas of responsibility: the Docent Program, the School Program, public programs, publications and the Asian Community Outreach Program.

A. Docent Programs

This year the staff of the Education Department continued its advisory role to the Asian Art Museum docents by implementing an advanced training program and supervising docent projects. As the Asian Art Museum docents have completed their prerequisite training, new goals of the department included devising ways of strengthening their skills, encouraging their participation in departmental programs and advising individual docents in their pursuit of special interests.





Curators participated in gallery walk-throughs which prepared docents to give tours of the Foyer exhibitions as well as the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. In addition, Curator of Education Cecelia Levin gave a special walk-through of the Southeast Asian Galleries in preparation for a daily tour of this area during reinstallation of the Chinese Galleries.

The Education Department encouraged docents to attend the monthly lectures and Tuesday morning lecture courses sponsored by The Society for Asian Art. To complement these studies, the department devised a series of advanced training gallery walk-throughs to enforce the course curricula. New to the training program was a repeat walk-through on Sunday mornings which allowed participation of the weekend docents. The following walk-throughs were given by Cecelia Levin, Curator of Education:

- "Early Buddhist Art in India," September 23 and 26, 1982
- "Later Buddhist Art in India, Nepal and Tibet," October 13 and 17, 1982
- "Buddhist Art in Southeast Asia," November 10 and 14, 1982

To complete the series, Assistant Curator of Education So Kam Ng gave a walk-through entitled "Buddhist Art in China" on December 8 and 12, 1982.

The Education Department also organized docent advanced training lectures for the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. The following lectures on the exhibition were presented by the Museum's curators:

- January 13, 1983: "Neolithic Objects and Shang through Zhou Bronzes" by Clarence Shangraw
- January 20, 1983: "The Han through the Tang Dynasties and Buddhist Bronzes" by Patricia Berger
- January 27, 1983: "Ceramics: Song through Qing" by Cecelia Levin
- February 3, 1983: "Applied Arts" by Terese Bartholomew
- February 10, 1983: "Ming and Orthodox Qing Masters" by So Kam Ng
- February 17, 1983: "Qing Individualists and Professionals: 19th and 20th Century Painters" by Patricia Berger

A final walk-through of the exhibition entitled "Traffic and Transitions" was offered to the docents by Cecelia Levin on May 3, 1983.

The Education Department also assisted the docents in the preparation of the tours of the permanent collections and special exhibitions by supplying study aids such as bibliographies and photocopies of pertinent scholarly publications.



The Speakers' Bureau, a group of specially trained docents who present slide lectures outside the Museum to groups of 25 or more, continued to operate this year under the supervision of the Curator of Education.

The Speakers' Bureau worked admirably on two major endeavors this year. The first of these was the reorganization of the bureau into teams of two docents. This allowed for bureau members to work on lectures in areas of chosen interest and increased the number of lectures which would be offered. In the Fall of 1982, five new topics were added to the Speakers' Bureau repertory. Each of the five scripts was prepared by a docent team and then presented to the bureau and the Curator of Education for finishing touches. The five new topics are as follows:

1. "Rarities of the Asian Art Museum"
2. "Out of China's Tombs"
3. "The Manchus: Rulers of the Last Magnificent Dynasty of China"
4. "Hindu Gods and Goddesses"
5. "The Courtly Art of Japan"

Beginning in 1983, the Speakers' Bureau developed a series of lectures to be presented for the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. The lecture programs consisted of two parts. One was a general lecture covering highlights of the exhibition, while the second was a three-part series of lectures designed to explore the exhibition in greater depth. The three-part lecture series offered the following subjects:

1. "The Great Bronze Age"
2. "Art of the Tang and Song Dynasties"
3. "Masterpieces of the Ming and Qing Dynasties"

A brochure was created to announce the special programs available to community groups in conjunction with the Shanghai Exhibition. The members of the Speakers' Bureau deserve due credit for their many hours and efforts involved in the creation of this year's programs. They look forward to another year of expanding programs to serve the public and the Asian Art Museum.

#### B. School Program

The School Program of the Education Department worked with docents, museum educators and teachers. Its accomplishments and responsibilities involved script development, tour planning and docent training in connection with the in-school program; publicity, planning and writing of teachers' aid materials for the Teachers' Workshop; curriculum development with ESL teachers and participation in inter-museum workshops sponsored by Cultural Connections. In all, approximately 6,400 students were served through the School Program during the 1982-83 academic year.





The Education Department staff was augmented again this year by the addition of the School Program Coordinator. This was made possible through two grants for the department. The Morris Stulsaft Foundation renewed its grant of \$12,375 for a part-time School Coordinator. Another grant from the California Arts Council sponsored a special pilot program with ESL teachers from Galileo High School. This second grant awarded monies for a quarter-time salary for the School Program Coordinator. This position was assumed again this year by Molly Schardt, who executed the projects outlined in these two grants. She was assisted in her role by Aida Henry, who joined the staff in December as a special coordinator for the Shanghai School Program and as an assistant for Shanghai public programs.

The in-school program presented 32 classroom visits, reaching 883 students. Another 52 students were served with special materials and tours but no in-school visits, bringing the total to 935 students. For the special exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art, tours were scheduled for 144 classes between the hours of 8:00 a.m. and 10:00 a.m., Mondays, Tuesdays and Thursdays, May 5 and June 16, 1983. One hundred twenty-nine of these tours were led by docents. At the request of the crowd control manager, the added tours at 9:30 a.m. (15 classes) did not receive docent tours. Thirty-seven additional tours have been scheduled for September 1983.

Forty-eight younger students were served by a special program held on Saturday mornings, October 16 and 23, 1983, in connection with the Foyer exhibition The Art of Tea in East Asia. Children between the ages of seven and nine were given a tour of the exhibition followed by a session in the Art School working with clay. A small registration fee was charged to ensure commitment and to help offset the charge by the Art School.

Another special program was presented in May for 12 students belonging to an after-school Museum Club at Lowell High School. Mary Horngrad, docent, presented tours of the galleries, and Cecelia Levin took the club in two groups through the storage area.

In preparation for the tours and in-school visits, training was offered to docents. A session in the galleries aimed at all docents giving school tours was held on October 19 and 20, 1982. Outlines and questions were prepared. Cecelia Levin and Molly Schardt, assisted by docents Susie Morrison and Jane Lurie, presented the materials, conducted tours and directed discussions about techniques for engaging student interest and participation on tours. So Kam Ng, the new Assistant Curator, observed and joined the discussions. Smaller work sessions were held throughout the year to revise and rehearse scripts for the various in-school presentations.

Schools were contacted through special mailings and workshops. Letters were mailed in September to teachers who had used our





services in the past, informing them of our themes for the coming year and encouraging them to participate again. A brochure announcing the school programs for the Shanghai Exhibition was printed and sent out in February. Aida Henry compiled a new mailing list, combining our lists with the one from the M. H. de Young Memorial Museum's education/school program. The World Affairs Council not only mailed our 1,300 addressed and sorted copies but another 1,500 from their Colloquy mailing list. Of the 3,000 copies ordered, 200 remained for later distribution.

Molly Schardt served as the department's member of Cultural Connections, an organization of museum educators in the Bay Area. Through their MAPS program, the Museum has reached school teachers interested in this curriculum-based program. The workshop in November was attended by Susie Morrison, docent, who presented the Asian Art Museum's programs. Sixteen teachers signed up for in-school visits and tours at this time.

Two Teachers' Workshops were planned and produced by the Education Department's staff, assisted by docents. The first workshop was held on March 22, 1983 at Galileo High School in conjunction with the ESL project. It was attended by the participating teachers and four other teachers at the school. Materials written for the second part of the program, "Myths of Indian Gods and Heroes," were distributed and the slide packet was presented. The teachers provided refreshments, and an Indian student spoke about the presence of the Hindu gods in the daily life of her family.

On April 16 and May 7, 1983, a large two-part workshop was held in conjunction with the Shanghai Exhibition. At the first part on April 16, 215 workshop participants were given an introduction to the works of art and related background information. Lectures by Patricia Berger, "Working in Clay and Metal: Evolution of Technique in Chinese Art," and So Kam Ng, "In Search of Chinese Artists," gave workshop participants an overview of the exhibition and themes which could help them present 6,000 years of Chinese art to their students. Three educational films available in the Bay Area were screened: "The Tomb of the Marquis of Zeng," "The Ceramics of Jingdezhen" and "Introduction to Chinese Painting." Written materials and slide sets were presented to the workshop participants. Refreshments were provided for all, and Chinese box lunches were made available by reservation. Twelve docents working closely with Molly Schardt and Aida Henry helped with registration, errands and hospitality. Thanks to their assistance, the day went smoothly.

The second part of the workshop, held on May 7, was a tour of the Shanghai Exhibition. Two hundred workshop participants attended and were given tours by six docents. The teachers appreciated the tours, and many commented that it would help them prepare their students for their museum visits.

Four teachers worked closely with the department in the pilot program for ESL classes. This program, funded in part by a



grant from the California Arts Council, sought to bring students identified as underserved in the arts into the Museum. It was also developed in response to a request by teachers of ESL classes to help them bridge the gap between their English language curriculum and the students' predominantly Asian backgrounds. After work sessions with the teachers, materials focusing on stories and imagery were written by Molly Schardt and docents Lois Strobbridge and Mary Horngrad. Part one presented folktales and animal symbolism; part two presented myths and images of Indian gods and heroes. Teacher packets included a selection of stories, student activities, maps, slide sets, scripts and background information. In-school slide presentations and tours of the Asian Art Museum acquainted the students (approximately 140) with visual imagery and with the Museum. Students were noticeably more at ease in the Museum by their third visit and more able to understand and participate in the tours and discussions.

Additional contact with teachers was made by participation in an early summer workshop for teachers entitled "Museums in the Middle Schools," sponsored by Cultural Connections, MAPS, SFUSD Staff Development and Curriculum Service Department, and the San Francisco Teacher Center. Molly Schardt and docent Hiroe Harris presented tours of the Shanghai Exhibition and the Indian galleries. Gallery worksheets were prepared, focusing on cultural information demonstrated by the art.

#### C. Public Programs

As in previous years, docent tours of the collections were offered daily to Museum visitors throughout 1982-83. Each day tours of the Korean/Japanese galleries and the Indian/Southeast Asian/Himalayan galleries were available, while two tours of the Chinese galleries were offered. Docent tours of the foyer exhibitions were also made available to the public, as well as a weekly tour of the Middle East area and a biweekly tour of the Jade Room. Shanghai docent tours were also made available to groups each morning prior to the opening of the exhibition to the public. As in the past, Museum visitors and groups interested in specific thematic tours of the collections were accommodated. Foreign language tours and tours for the hearing impaired were also available.

This year the Education Department was able to organize several educational programs for the public. A majority of these were in conjunction with the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. In the months prior to the exhibition's opening, a diverse sampling of public programs was also made available.

The first of these took place during the summer of 1982. In cooperation with the Japan Information Service and the Japan Society of Northern California, the Asian Art Museum offered a film series entitled "Modern Japanese History through Film." The following program was presented:





July 25: Meiji: Tradition and Tumult

Films: "Assassination"

"The Mistress"

August 1: Into the Valley of Darkness

Films: "Karayuki-san"

"No Regrets for Our Youth"

August 8: The Pacific War

Films: "Human Bullet"

"The Burmese Harp"

August 15: The Occupation

Films: "The Record of a Tenement Gentleman"

"Captive's Island"

These programs were favorably received by Museum visitors, especially members of the Japanese-American community. Attendance peaked at over 125 per week.

Another unique event, presented free to the public, was created in conjunction with the exhibition The Art of Tea in East Asia. On October 3 a traditional performance of the Japanese tea ceremony by Michael Kane and Christy Bartlett of the Urasenke Foundation, San Francisco, was presented. This event drew many of the day's Museum visitors.

As part of the Docent Council's First Wednesday Program, the Education Department arranged two special events, "Japanese New Year" and "Chinese New Year," for senior citizens in January and February. Both programs were very well attended.

The first program, "Japanese New Year," was presented to an overflow crowd in the new Board Room on January 5, 1983 at 10:00 a.m. A display of Japanese New Year objects was set up for audience viewing. Docents Hiroe Harris and Midori Scott explained Japanese New Year customs and food. Mrs. Akiko Toriyama of Ikebana International demonstrated and discussed flower arrangements for this festival. There was also a docent guided tour of the Japanese galleries. Docents giving the tours were Hiroe Harris, Betty Alberts, Mary Horngrad and Gaila Watson. Eighty-five people attended.

On February 2, 1983 at 10:00 a.m., the second program, "Chinese New Year," was held in the Trustees' Auditorium. Chinese New Year objects (food and appropriate room furnishings) were displayed. Docents Alice Lowe, Rose Chan and Rosemary Chan talked about customs associated with the first seven days of the new year and the animals of the Chinese zodiac. The audience was also able to enjoy performances of Chinese musical instruments, songs and docent guided tours featuring the zodiac animals displayed in the Chinese galleries. Docents giving the tours were Rosemary Brandon, Margaret Elfving, Jane Lurie, Pat Rhein and Rosemary Chan (the latter gave tours in Cantonese). One hundred fifty people attended.





This year the Education Department organized an extensive series of public programs in conjunction with the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. The program consisted of a 20-week lecture series, an 18-week film series, a four-week children's film series and five special performing arts programs. The purpose of these lectures, films and performances was to enhance the appreciation of the exhibition through a survey of Chinese art and culture as reflected by the objects on view in the exhibition. Lecturers and performing artists were drawn mostly from the Bay Area. All programs were offered free of charge. The audiences were able to attend these events independent of visiting the Shanghai Exhibition (by way of the side entrance to the Trustees' Auditorium). The following is a partial report on the programs presented through June 29, 1983 at 6:30 p.m. These series of lectures were designed to take advantage of the Museum's extended hours on Wednesdays. Besides accommodating Museum visitors who might like to see the exhibition after work and attend a lecture on the same day, the 6:30 p.m. time slot proved to be very successful in attracting new audiences. The attendance level for the lecture series has been consistently around two hundred per week. The lecture series was cosponsored by The Society for Asian Art. The following lectures were delivered:

- May 18, 1983: "Neolithic Excavations in the Shanghai Region"  
by Clarence F. Shangraw, Senior Curator,  
Asian Art Museum of San Francisco
- May 25, 1983: "The Historical Background of Bronze Age China"  
by David Keightley, Professor of Chinese History,  
University of California, Berkeley
- June 1, 1983: "Regional Styles of Bronze Vessels of the Shang  
and Zhou Dynasties" by John LaPlante, Assistant  
Professor of Art History, Stanford University  
(Lecture started at 6:00 p.m. to avoid scheduling  
conflict with an 8:00 p.m. lecture presented by  
The Society for Asian Art.)
- June 8, 1983: "The History and Culture of the Eastern Zhou"  
by Emma Bunker, San Francisco
- June 15, 1983: "Cosmological and Philosophical Beliefs of the  
Han Dynasty" by Jeffrey K. Riegel, Assistant  
Professor of Classical Chinese, University of  
California, Berkeley  
(Professor Wolfram Eberhard cancelled one week  
prior to his scheduled lecture.)
- June 22, 1983: "Han Mortuary Art: A Change in Religious Beliefs  
and Customs" by Jeffrey K. Riegel
- June 29, 1983: "Buddhist Bronzes and the Art of the Six Dynasties"  
by Martin Powers, Assistant Professor of Art  
History, University of California, Los Angeles



On Saturday afternoons May 28 through September 24, 1983, images of China's past and present were depicted through thematic presentations of documentary and feature films. The film series "China on Film: Views from East and West" provided the audience with penetrating and sensitive views into different aspects of China's culture, daily life and history. Each week explanatory program notes on the respective films and themes were distributed to the audience. The series has been extremely popular and well received. The following is a list of themes that were presented:

May 28, 1983: China Today

June 4, 1983: Shanghai and the New China

June 11, 1983: Special Chinese Community Program

June 18, 1983: Chinese Performing Arts and Performers

June 25, 1983: Afternoon at the Peking Opera

A four-week film series, "A Shanghai Bestiary," was organized for our younger audiences on Saturday mornings, June 18 through July 9, 1983, from 10:30 a.m. to 11:30 a.m. These films drew upon the rich reservoir of folk and traditional art. The selected animated films reflected the unique development of animation in China. The audiences, old and young, enjoyed the films. One of the films, "Monkey Makes Havoc in Heaven," was a big hit.

The special performing arts programs, two of which were cosponsored by The Society for Asian Art, brought to the Museum local and distinguished performers of Chinese dance and music. The programs included the festive lion dance for the first weekend of the Shanghai Exhibition, the colorful and graceful Chinese minority folk dances and three recitals of Chinese classical and modern music. The three recitals featured different Chinese musical instruments. All of the performances held in the Trustees' Auditorium attracted near capacity audiences.

May 8, 1983 was declared Museum Sunday by Mayor Dianne Feinstein to increase public awareness and appreciation of museum resources. Due to the opening of the Shanghai Exhibition, the Asian Art Museum's participation was limited to special docent tours in the second-floor galleries. For that day, the Education Department organized a "docent marathon" on themes to honor Mother's Day. There were: "The Role of Women in Traditional Japan" and "The Goddess in Indian Art." Each hour between 11:00 a.m. and 3:00 p.m. simultaneous tours were given in the Japanese and Indian galleries. Docents who gave the tours were Mary Horngard, Gloria Lannom, Jean Marshall, Hiroe Harris, Midori Scott, Helen Desai and Marjo Imlay.

#### D. Educational and Publications Materials

Like the department's public programming, the emphasis of the publications and educational materials produced this year was





for the Shanghai Exhibition. The whole department was involved to some extent in the creation of the catalogue for the exhibition. Curator of Education Cecelia Levin worked with the Director to develop the catalogue's layout. Assistant Curator of Education So Kam Ng helped in the translation of the text of the catalogue, and the entire department served as a proofreading team for the final typeset versions. The department was also responsible for the development of other educational materials in conjunction with the exhibition. These included the brochure for the School Program and Shanghai Teachers' Workshop, a general brochure, program announcement, brochure announcing the Speakers' Bureau program and program notes for performances and the film series. Claudia Beth Pooley, hired as a departmental assistant for the exhibition, helped in the production of these materials. In addition, both the Curator and the Assistant Curator of Education participated in developing the wall label text for the exhibition. Cecelia Levin also worked with the Director to produce exhibition postcards, posters, slides and prepared the By-Word script for the exhibition's audio-tour.

As in the past, the department served as the coordinator for the Asian Art Museum's section of Triptych magazine. Both So Kam Ng and Claudia Beth Pooley fulfilled this responsibility during the past year. Throughout the year, the Curator of Education and the Assistant Curator of Education also contributed articles to this publication.

Molly Schardt was responsible for producing all the School Program material during the year. In addition to the teachers' workshop material created for the Shanghai Exhibition, educational materials for school groups and teachers, as required by the Stulsaft and California Arts Council grants, were created.

Beginning in March 1983, the department benefited from the addition of a volunteer intern, Lynn Ulrich. She proved to be most helpful in proofreading the final stages of the catalogue and for contributions to the teachers' workshop material.

#### E. Asian Community Outreach Program

This year the Museum conceived definite plans for outreach to the Asian communities. Through additional City funding, the Museum was able to hire an Asian Community Outreach Program Consultant, Virginia Gee, to establish communication with the highly diversified community groups and to facilitate community involvement in the Museum's programs and activities. The Education Department collaborated with Mrs. Gee on some of her projects for the Shanghai Exhibition as well as incorporating outreach efforts into our own public programs. The following is a summary of the department's outreach activities:

Slide Lectures at the Chinese Culture Center: A series of six slide lectures was presented by members of the Docent Council





Speakers' Bureau to introduce the audience to the collection of the Asian Art Museum. The audience was estimated to be fifty per cent Chinese. The topics of these presentations were: "The Spirit of Nature in Chinese Art," "The Mystique of Chinese Jade," "Travels of the Buddha Image Over Silk Route and Sea," "Out of China's Tombs," "Treasures of an Emperor's Court" and "The Manchus: Rulers of the Last Magnificent Dynasty of China (1644-1912)." There was no admission charge.

First Wednesday Programs: Special considerations were given to Asian senior citizens in planning the two First Wednesday programs, "Japanese New Year" and "Chinese New Year." Seniors of the Kimochikai and Self-Help for the Elderly were especially invited to the respective events and offered special docent tours in their own languages. The Chinese seniors of the Self-Help for the Elderly even participated by bringing homemade New Year pastries for our table display.

Emporium-Capwell Programs: The Education Department assisted Emporium-Capwell in the planning of the store's special salute to the Shanghai Exhibition. The two-day program of lectures, films, performances and demonstrations introduced the exhibition, as well as giving the audience a cultural close-up of China. The four lectures on the exhibition were presented by members of the Speakers' Bureau. One lecture was given in Cantonese.

Shanghai Public Programs: The department included Chinese community outreach programs in the public events organized in conjunction with the Shanghai Exhibition. Outstanding films in Mandarin and Cantonese are part of the 18-week Saturday film series. For June 18 and September 10, 1983, special programs were planned with the specific interest of the Chinese community in mind. Bilingual program notes were prepared for these special community programs and the performing arts programs. To increase community participation in the Museum's Shanghai programs and events, press releases in English and Chinese were sent to the English and Asian newspapers.

Besides these special programs, the Education Department also has provided assistance in outreach and prepared special facilities for the Chinese community. So Kam Ng worked with the Chinese-speaking docents of the Asian Art Museum and the Chinese Culture Center and provided them with materials to prepare their special language tours. She also worked with docent Rose Chan to prepare the Cantonese version of the Speakers' Bureau lecture "Treasures from the Shanghai Museum." The department was also responsible for producing audio-tours in Cantonese and Mandarin for the Shanghai Exhibition.

#### XI. ASIAN COMMUNITY OUTREACH PROGRAM

Virginia Gee was hired in January 1983 as consultant to the Asian Art Museum to develop and coordinate the Asian Community Outreach Program



to stimulate participation of members of the local Asian communities in the Museum's programs. Nancy Chew worked with Mrs. Gee on a volunteer basis and was hired as Outreach Assistant in June.

Their activities have largely been connected with the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.

Through two major events the Outreach Program has been very successful in reaching Chinese community resources and Asian groups. The first of these was a luncheon at the Museum on March 30 attended by about sixty representatives of Asian organizations. The purpose of the luncheon was to introduce the guests to the Asian Art Museum, promote interest in the Shanghai Exhibition and to seek community support for the evening viewing of the exhibition for the Asian community. The May 14 evening viewing of the Shanghai Exhibition was cosponsored by the Chinese Culture Foundation and the Asian Art Museum and attended by 1,030 people. Other events included a concert by Korean pianist Tong Il Han in the Trustees' Auditorium of the Asian Art Museum on March 13, 1983, attended by 350 people.

In addition to coordinating these events, much time was spent following up with individuals and organizations in the Asian community, providing information on the Museum, group tours of the Shanghai Exhibition and educational programs for community groups and promotional work with the media, including an interview on the KQED Radio "Ideas" program on May 11 with Director and Chief Curator Yvon d'Argencé.

## XII. LIBRARY

The growth of the Library continued at its normal rate. During the fiscal year 729 volumes were added. Two notable additions to the collection were Nara rokudaiji taikan (14 volumes) and Yamato koji taikan (seven volumes). We were also able to obtain a Japanese reprint of The Mustard Seed Garden.

On August 27, 1982, Sherry Fowler left in order to continue her studies in Japan. She was replaced by Bruce Avery, an honors student from San Francisco State University, who is a novelist and interested in learning more about Asia. Mr. Avery began work on September 2, 1982. The arrangement of working only half time in the afternoons is being continued. This allows for two people to be on duty when the Library is open to the public, thus creating better security.

The stack area is almost filled to capacity. The plan for putting compact shelving in the corner of the reading room (described in last year's report) has gone to the Director for study.

After more than five years, funds for binding periodicals were made available. A very large shipment of unbound periodicals was sent to the bindery, and the bound periodicals are now in place on the shelves. This allowed us to place the shelves containing the unbound periodicals in order.

The Librarian has continued to work with Mr. Robert Lilienthal of The Society for Asian Art to find a satisfactory project for the





Library Committee. So far a satisfactory project has not been found. The Society for Asian Art contributed \$12,000 during the fiscal year toward the operation of the Library. Most of these funds, of course, were spent for the acquisition of library materials.

#### XIII. PUBLIC RELATIONS

The Asian Art Museum Foundation again retained the services of Public Relations Consultant Lorrie Bunker, who provided news information and photographs on a regular basis to print media throughout the Bay Area. She also contacted broadcast media and supplied materials to national and international publications regarding the permanent collections, specially featured exhibitions and new acquisitions, and special programs connected with the Museum, as well as guiding representatives of foreign, national and local press through the Museum.

Three special exhibitions, part of a continuing series mounted from the Museum's own collections, required particular public relations efforts to attract visitors. Each exhibition, mounted in the Foyer Gallery, was well publicized and received praise from the critics and public.

Arts of the Ch'ing Court: 1644-1912 A.D., which had opened May 22, 1982, extended through August 30. Comprised of more than thirty-five works, it included a wide variety of paintings, porcelains, jades, cloisonné, lacquer, textiles, furniture and objects in glass, rhinoceros horn and ivory. Many had never been on display before.

The Art of Tea in East Asia (September 4-October 26, 1982) featured more than fifty utensils connected with the drinking of tea in Tibet, China, Japan and Korea, with examples of actual tea in unusual forms and two hanging scroll paintings.

K'ang-hsi Porcelains (October 30, 1982-February 22, 1983) was a selection of 60 porcelains created in China from 1662 to 1722. They exemplified this brilliant period, outstanding for innovations in glaze technology.

Each month an individual work of art is featured as the "Acquisition of the Month" and requires special publicity effort. The period July 1982 through June 1983 featured paintings, hanging scrolls, ivory carving, stonewares, porcelains and fan paintings.

The display for the Year of the Boar was installed February 14, 1983, featuring three Chinese jade pigs and six Japanese netsuke, as well as a netsuke-ojime-inrō combination. It celebrated lunar year 4681, which continues into 1984. This annual feature is popular with the public, which responded well to publicity.

The Public Relations Consultant continued to be involved with the San Francisco Summer Festival at the request of the Director and Chief Curator, representing the Asian Art Museum on the Coordinating Committee, which controls policy decisions.





Treasures from the Shanghai Museum: 6,000 Years of Chinese Art (May 4-September 30, 1983) was the second international exhibition to be originated by this Museum. It involved major effort by the Public Relations Consultant to effect international, national, regional and local publicity over a period of many months. Work began in July 1982 and intensified from September 1982 through June 1983 (and beyond, into the following fiscal year). For a five-month period, she was assisted by a local public relations firm with national affiliation, whose work she directed and supervised.

Advance work on the exhibition included television public service announcements and special news film clips for television on the unpacking of the objects on their arrival from Shanghai and the May 4 opening, which were distributed to more than sixty regional stations. Public service announcements for radio and a news "hotline" special feed to 50 radio stations were also made.

Other outstanding promotional work included billboards, MUNI transit and BART cards (all posted at public service rate), Shanghai Exhibition bilingual designs on Safeway Stores, Inc. shopping bags, used in stores from the Oregon border to south of San Jose, and the special Recreation and Park Department planting of a flower bed in front of the Conservatory in Golden Gate Park featuring the Shanghai Exhibition logo.

International publications, such as Arts of Asia and Orientations, and national publications, such as Newsweek and Connoisseur, used feature articles, reviews and color photographs on the exhibition. All major airline carrier and major credit card publications featured the exhibition in May and June. There were 24 major magazine publications using Shanghai publicity during those two months alone.

More than ninety representatives of print and broadcast media attended the preview press reception May 2. During the period from July 1982 through June 1983, there were 551 newspaper stories published (191 in May alone). These ranged from multi-photo features, exhibition reviews and interviews (color and black-and-white) to single stories and feature photographs. They appeared throughout California and in a majority of states across the country from Hawaii to the East Coast, drawing important attention to the City of San Francisco.

From late April through June, special interviews and commentaries were featured on Bay Area television and radio stations. National network news also covered the exhibition. Highlights included Mayor Dianne Feinstein's preview dinner, the social event/fund-raising "Night in Old Shanghai" and the public response to the exhibition itself, including demonstrations of the Water Spurting Basin.

Concentrated work continues on the exhibition.

The March 3 visit of President Ronald Reagan and Queen Elizabeth II of Great Britain required considerable special effort by all Asian Art Museum staff. Lorrie Bunker, Public Relations Consultant, and



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John B. Dowty, Assistant Director, Administration, attended meetings beginning in mid-January to make preparations for the event, which entailed guests and news media arriving at the Asian Art Museum's entrance, a reception for guests in Gruhn Court and press room set up in the Trustees' Auditorium. Guests then proceeded to dinner in Hearst Court at the de Young Museum.

Special informational materials, press releases and attendance in the press room to meet the needs of international, national and local press on March 3 were handled by Ms. Bunker, who coordinated her news stories and informational activities with the White House staff during the seven-week period.

#### XIV. CONSERVATION

During the year the Conservation Department NEA grants contributed to our operational capabilities by providing staff augmentation and purchase of small equipment and supplies. NEA supported projects were those which were not provided for by City funding and/or those which required a continuity of long-term attention not possible with only one staff conservator. Regular day-to-day attention to conservation-related activities for exhibitions and for individual objects precluded the pursuit of the extended, continuous attention and treatment necessary for some of the collection. Addition of trained conservation personnel is necessary to provide for both the recurring daily needs, regular and special exhibitions, and a full conservation program for the collection and its long-term preservation requirements.

The NEA-funded projects completed included the treatment, reconstruction and restoration of a significant number of objects from the Museum's collection of Persian ceramics and the purchase and installation of a mobile ceiling-hung X-ray carrier. The Persian ceramic project brings this portion of present holdings in our collection to a high state of preservation and condition for display. The X-ray carrier adds an element of flexibility to our X-ray section and assists the production of information about our objects.

During the last half of the fiscal year, the department received notification that more of our NEA grant applications had been approved. A grant of \$25,000 for the tanka restoration and mounting project, which was started with NEA funds in 1980-81, was approved for continuation in 1983. The grant provided for conservation specialists assistance and for materials. This grant makes the tanka collection suitable for exhibition and brings the entire collection to an excellent level of conservation. NEA also approved a grant of \$8,000, from our request for \$10,000, for an apprenticeship in a much-needed Conservation Technician position to support activities of the department. The varied duties of the apprentice along with the training aspects will include working with the Conservation Assistant in the area of environmental control and in provision of necessary special micro-climates in exhibition cases and in improving maintenance of the Museum's storage areas, which were once considered a standard of excellence in storage facilities. The Asian Art Museum Foundation will contribute \$2,000 to the apprenticeship program.





The L. J. and Mary C. Skaggs Foundation made a grant of \$10,000 for the Conservation Department's use in improvement of storage for the Museum's textile collection and for conservation treatment of some of these textiles.

Several conservation personnel were employed on a temporary basis to assist in these projects. In these activities the Conservator supervised work of one paper restorer, one painting conservator, two textile conservators and two conservation technicians. All of these personnel were funded through these grants. Start of the newly funded projects was delayed somewhat by a retarded disbursement of NEA funds and by conservation staff preparations for the exhibition Treasures from the Shanghai Museum; 6,000 Years of Chinese Art. The Conservator did the necessary reporting of each object in the Shanghai Exhibition, both in China and in San Francisco, as well as dealing with the critical environmental control of the exhibition during and after its installation.

The grant projects are at this time proceeding as originally planned. The Conservation Technician apprenticeship, while providing training to the apprentice, greatly assists the department by releasing us from some conservation support activities and allowing more time to perform direct conservation treatment and to give greater attention to individual needs of objects. As Museum programs expand and the collection grows, our ability to care for the collection would be noticeably diminished if it were not for the grant support we have received. It is worthwhile to again point out that a criticism of the Museum in the City's 1978-80 Budget Analyst's Report indicated that the Conservation Department with one Conservator and one helper was already understaffed for proper conservation of a museum collection of this size and quality.

A. Examination and Treatment

During the year 668 objects were treated and examined for conservation, restoration and exhibition preparation.

B. Consultations

Free consultations for the public regarding care and preservation of their personal objects numbered 407 contacts. Free consultations on the Museum's monthly "Public Day" numbered 35 contacts on one or more objects.

C. Equipment and Supplies

The Museum budget this year provided only for small conservation equipment and supplies. The Conservator with staff and volunteer help constructed in-house a new vacuum table for use in cleaning textile and paper objects. Commercial purchase of this equipment would have cost approximately \$5,000.





D. Visits, Tours, Lectures

Visits and tours of the Conservation Department are regularly tailored and provided to visiting groups as needed.

E. Storage of Collections

The department was able to purchase a small number of new storage racks for off-floor consolidation and better storage of sculptural objects and to make space for the new grant-funded textile storage. More will be achieved with future funding.

F. Climate Control

Some replacement of worn climate control equipment was achieved and climate control equipment purchased for special exhibition needs. More replacement and repair is necessary.

The Conservation Department continues to plan for collection preservation for the Museum's present needs and for future growth of the Museum and its collection.

XV. REGISTRATION

Much of the year's efforts were in support of the Asian Art Museum's exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art and our loan exhibition to the Hong Kong Museum of Art Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection.

Federal indemnification was obtained for the Shanghai Exhibition from the Federal Council on the Arts and Humanities in August. Thus, in the event of a loss, the Federal Council would certify the loss and request Congress to authorize payment up to a specified level.

Insurance against the possibility of cancellation of the Shanghai Exhibition was obtained from Fred S. James & Co. in September.

Two computer related seminars were held in October in San Francisco. Jack Foss attended "Using Computers for Museum Collections Management" held from October 18 to 20, and both Jack and Pamela Koe attended the annual meeting for the Museum Computer Network, October 21 and 22.

Photography of art objects to be loaned to the Hong Kong Museum of Art for their exhibition and catalogue was completed in October and the transparencies sent to them.

Also in October Huntington T. Block was confirmed as insurance broker for the Shanghai Exhibition for coverage in excess of the U. S. Government indemnity.

Immunity from judicial seizure was granted the Shanghai Exhibition, and a notice to this effect was published in the Federal Register in



February. As a result, no court in the United States, its territories or possessions can seize an object or objects in the exhibition while it is in the United States.

In March following negotiations, Fred S. James & Co. obtained one hundred per cent insurance coverage for all-risk and confiscation for our loan of 135 art objects to the Hong Kong Museum of Art. This complete coverage allowed us to have the approval needed for the exhibition to take place.

The Shanghai Exhibition was shipped to the Asian Art Museum during late March and early April, accompanied by four couriers from the Shanghai Museum and two from the Asian Art Museum, including Jack Foss.

Michael Sandgren of the Fine Arts Museums designed and did the packing of the art objects lent to the Hong Kong Museum of Art. The loan was shipped in April to be on display there from May 16 through August 7, 1983.

In June, with an eye toward the eventual computerization of the data in our collections, Jack Foss prepared an information sheet for the staff on the accession card, clarifying the purpose and range of each entry.

#### XVI. PHOTOGRAPHY

Photographer James Medley works half time for the Asian Art Museum. He is assisted by Alison Taggart with the processing and printing of negatives and some of the routine studio assignments.

James Medley is called upon for every type of photography: objects requiring complex studio lighting, gallery installation shots, infra-red and ultraviolet, publicity photographs of visitors and special events, book plates and views documenting damage to objects or other special conservation needs.

Alison Taggart began working at the Museum in September 1982 as Assistant Photographer. Since her arrival she has been working steadily on reprinting 8 x 10 and 4 x 5 negatives in our permanent collection, as well as reprinting and spotting many prints for the Shanghai Exhibition. Many of the prints have been for publication purposes.

Dorothy Franks operates the Photographic Services Department within Registration. Her duties include organization of photographic work orders between the Museum staff and the Photographer, as well as outside requests for special photography. She identifies slides, photographs and transparencies for filing and distribution both to staff and outside parties and also mounts the permanent slides in metal cases.

Some noteworthy books published this fiscal year with illustrations of Asian Art Museum objects are:



The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570-1644 by James Cahill

A History of Chinese Art of Calligraphy by Dr. Tseng Yu-ho Ecke

Journal on the Subject of an Iwami School Artist by George Lazarnick

Song Ceramics by Mary Tregear

Tang Ceramics by William Watson

Palace Museum: Peking by Wang-go H. C. Weng

Karatsu Ceramics of Japan by Sister Johanna Becker

Nippon no Bijutsu, Volume on Muromachi Painting by Hiroshi Kanazawa

Japanese Ceramics by Dr. Albert Klein

During the fiscal year two major photography projects were completed. Approximately one hundred seventy 4 x 5 color transparencies were photographed for the Hong Kong catalogue and the Japanese handbook. The Hong Kong catalogue accompanied the May opening of the exhibition Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection.

The figures below indicate the volume of photographic work for the year:

Total work orders completed	197
8 x 10 black-and-white prints from new negatives	1,730
8 x 10 reprints from existing negatives	2,647
35 mm color slides	1,040
35 mm color slides from book illustrations	119
4 x 5 color transparencies	215
Slides and prints for conservation	123
<u>Outside Requests</u>	
Total number of orders	123
<u>Black-and-white Photography</u>	
For reproduction	1,883
For study only	252





## Color Photography

4 x 5 color transparencies for reproduction	215
35 mm slides not for reproduction	418

## XVII. DEVELOPMENT

The grants awarded to the Asian Art Museum during 1982-83 are as follows:

The National Endowment for the Arts granted \$8,000 to provide apprenticeships for technicians in the Conservation Department.

The San Francisco Foundation awarded a grant of \$50,000 to support the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art at the Museum.

An award of \$10,000 from the National Endowment for the Arts will make possible conservation treatment of a major portion of the Museum's Tibetan tanka collection.

The California Arts Council provided two grants: an award of \$8,160 to teach literary themes through visual arts to high school students who depend on non-verbal forms of communication and \$22,500 to help support the publication of the catalogue for the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.

The Morris Stulsaft Foundation granted \$12,375 to hire a School Program Coordinator to provide students in the Bay Area multi-ethnic classrooms with docent presentations.

The Institute of Museum Services awarded \$35,000 to the Museum to provide general operating support.

A Challenge Grant from the National Endowment for the Arts was awarded in the sum of \$300,000 for endowing the Museum program. The grant has been matched 3 to 1 by new or increased private contributions.

A grant to support the renovation of the Asian Art Museum's fire/security systems in the amount of \$25,000 was made to the Museum by the National Endowment for the Arts.

## XVIII. ASIAN ART MUSEUM DOCENTS

During 1982-83, 68 active Asian Art Museum docents gave 2,568 tours to 35,351 visitors. Tour categories are as follows:

	<u>Tours</u>	<u>Audience</u>
General	1,255	9,277
Special	255	3,139



	<u>Tours</u>	<u>Audience</u>
Temporary Exhibitions (Foyer)	118	1,172
Speakers' Bureau	96	4,454
School	239	2,580
Corporate Events (1)	12	40
Shanghai (8:00-10:00 a.m.)	252	5,782
Shanghai School	222	3,824
Shanghai Corporate Evenings (9)	<u>119</u>	<u>5,083</u>
Total	2,568	35,351

There was no new training class this year. However, most docents attended the lectures offered by The Society for Asian Art. Docents also participated in the following training sessions:

Brown bag seminar with Professor Robert del Bonta in November 1982

Four Buddhist walk-throughs with Cecelia Levin, Fall 1982

Six training lectures for the Shanghai Exhibition, Winter 1982

Walk-through of The Art of Tea in East Asia, Fall 1982

Walk-through of K'ang-hsi Porcelains, Winter 1982

Two in-gallery sessions related to Japanese ceramics by ceramics teacher Thanos Johnson of the College of Marin

The docent library provides the docents with research material that can be used outside the Museum. In addition to reference books, tapes of lectures and gallery walk-throughs given by curators and scholars are available to all docents. Eleven new books were purchased this year. In addition, docents have utilized the slide library of the Asian Art Museum docents throughout the year.

The Speakers' Bureau has completed its fifth year. Its purpose continues to be the education of the public concerning the Asian Art Museum's permanent collection, special exhibitions and new gallery installations. Two ambitious projects were undertaken this year. The first was the preparation of five new topics to be added to the lecture series. These all relate to the permanent collection. The second accomplishment was the development of a program of community slide lectures for the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. These are still being successfully received by the public.



Officers contributing to the successful implementation of these programs were: Gen Spiegel, Chairman; Rosemary Brandon, Vice Chairman; Sarah Diamond, Training Chairman; Olive Rose, Coordinator of Supervisors; Laan Chun, Assistant Coordinator of Supervisors; Mary Horngrad, Coordinator of the School Program; Josephine Wallace, Coordinator of Docents for the Deaf; Hope Brady, Asian Art Commission Representative; Athena Mishtowt, Coordinator of Publicity; Lois Kreuzberger, Coordinator of the Speakers' Bureau; Pat Wilson, Library Chairman; Elaine Connell, Assistant Library Chairman; Kay Bergmann, Slide Library Chairman; and Betty Hutson, Assistant Slide Library Chairman.

#### XIX. VISITORS

Many scholars, dignitaries and museum specialists visited the Museum and were conducted through the galleries and art storage by curatorial staff. During the past year 129 visitors from the United States and 18 foreign countries were shown the Museum's collections. Among the visitors to the Shanghai Exhibition during May and June 1983 were the Ambassador of Switzerland to the United States; the Consul Generals in San Francisco of India, Ireland, Great Britain, New Zealand, the People's Republic of China and Switzerland; the Director of the Museum of Fine Arts, Houston; the President of the University of San Francisco; Kurt Masur, Music Director of the Gewandhaus Orchestra, Leipzig; Madeleine Haas Russell, San Francisco; and Leon Vandermeersch, Director, Franco-Japanese House, Tokyo.

#### XX. CONSULTATIONS

On the third Friday of each month, the Asian Art Museum holds "Public Day" when the public can bring art objects from their collection for authentication. Approximately two hundred fifty people were seen by appointment, with an average of three objects each for identification and authentication.

During the months February through July 1983, this service was suspended due to the special exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.

#### XXI. FUTURE GOALS

This year also considerable time and effort have been spent by Commissioners and staff to find a solution to our endemic and increasingly acute problem: space. It is hoped that a solution can be found in the not-too-distant future. The Museum is very much in the national and international limelight, but our local community suffers from the fact that for lack of space the Museum continues to show an inordinately small portion of its holdings. Thus, in March 1983 our entire Chinese exhibit, with the exception of jades, had to be removed from display to make room for the Shanghai Exhibition.









ASIAN ART MUSEUM OF SAN FRANCISCO  
THE AVERY BRUNDAGE COLLECTION

GOLDEN GATE PARK, SAN FRANCISCO, CALIFORNIA 94118

Yvon d'Argence  
Director and Chief Curator

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ASIAN ART MUSEUM OF SAN FRANCISCO  
THE AVERY BRUNDAGE COLLECTION

ANNUAL REPORT

Year Ending June 30, 1984



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I. ASIAN ART MUSEUM STAFF

A. Positions Funded by the City of San Francisco

René-Yvon Lefebvre d'Argencé, Director and Chief Curator

Terese Tse Bartholomew, Curator of Indian Art

Patricia Berger, Curator of Chinese Art

Roger Broussal, Chief Conservator

Relf Case, Preparator

Fred Cline, Librarian

John B. Dowty, Assistant Director, Administration

Sigrid Fink, Senior Account Clerk

Jack Foss, Registrar

Dorothy Franks, Senior Clerk Typist

Yoshiko Kakudo, Curator of Japanese Art

Jane Kallgren, Secretary to the Director

Cecelia Levin, Curator of Education (resigned 4/17/84)

James Medley, Photographer

Alexis Pencovic, Assistant Conservator

Glen Shafer, Senior Preparator

Clarence F. Shangraw, Senior Curator

B. Positions Funded by the Asian Art Museum Foundation of San Francisco

Bruce Avery, Assistant Librarian

Richard Barden, Conservation Technician Apprentice (started 8/1/83)

Lorrie Bunker, Public Relations Director

Ron Cabelka, Secretary to the Development Officer, Asian Art Museum Foundation (resigned 6/13/84)

Nancy Chew, Outreach Assistant (until 5/31/84)

Gary Dolin, Deferred Giving Officer, Asian Art Museum Foundation

Virginia C. Gee, Outreach Consultant (until 5/31/84)

Barbara Geib, Receptionist

Aileen Griggs, Executive Secretary, Asian Art Museum Foundation

Pamela Koe, Assistant Registrar

Y. S. Lee, Accountant

Britt Lindstrom, Bookkeeper, Asian Art Museum Foundation (started 10/1/83)

So Kam Ng, Assistant Curator of Education

Rebecca Kolba Otsuki, Public Relations Assistant

Molly Schardt, School Program Coordinator (until 9/30/83)

Ann Squires, Development Officer, Asian Art Museum Foundation

Alison Taggart, Assistant Photographer

II. ASIAN ART COMMISSION

Mrs. Brayton Wilbur, Jr., Chairman

Brent M. Abel

Mrs. Agnes Albert

Mrs. George T. Brady, Jr.

Alexander D. Calhoun

Mrs. Willard O. Caro

Mrs. Courtney J. Catron

Neil D. Chaitin

T. M. Chang

Allen D. Christensen

Mrs. Daniel E. Chu

Edward J. Conner

Ransom M. Cook

R. Gwin Follis

James M. Gerstley

George F. Jewett, Jr.

Kishore Kripalani

Cyril Magnin

Mrs. Philip J. McCoy

Han Nong

James E. O'Brien

Paul A. O'Leary

Mrs. Robert Seller

William E. Steen

Yasushi Sumiya

Robert C. Sutton

Dr. Haydn Williams

Honorary Commissioners

Richard B. Gump

Jaquelin H. Hume

Edward M. Nagel

Mrs. Walter H. Shorenstein



### III. FOREWORD/PERSONNEL-ADMINISTRATION

#### A. About the Museum

The Asian Art Museum of San Francisco is the only institution in the United States devoted exclusively to the study and display of the arts of Asia. Founded by special City ordinance in 1969, the Museum has exclusive jurisdiction over the collections belonging to the City and County of San Francisco. The function of the Museum is to preserve, collect, display and disseminate information about these holdings, 95% of which represent The Avery Brundage Collection.

With over 10,000 sculptures, architectural elements, paintings, bronzes, ceramics, lacquers, jades and decorative objects from all over Asia, from Iran to Japan and from Mongolia to Indonesia, the Museum provides a rich and varied source for research, study and appreciation of Oriental civilizations. The Museum serves all ages and all ethnic groups, and our visitors come from throughout the United States and abroad. Our Library is open to the public weekdays except holidays, 1:00-4:45 p.m.

In 1972 the Museum opened its first branch in the community, the Japan Center Extension, on the Webster Street Bridge of the Japan Cultural and Trade Center (open 10:00 a.m.-10:00 p.m. seven days a week). The Japan Center Extension features rotating exhibits of art from the collection, accompanied by bilingual descriptive labels in Japanese and English.

#### B. Highlights of the Year

1. Largely due to the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art, the overall attendance figure for fiscal year 1983-84 of 930,055 represents an increase of 72% over fiscal year 1982-83.
2. During the last fiscal year the following were appointed to the Asian Art Commission: Brent M. Abel, T. M. Chang and Robert C. Sutton.
3. In addition to organizing and housing the exhibition from Shanghai, the Museum put together six medium-sized exhibitions and completed many other rotations or small exhibitions (see section IV, pages 5-9).

#### C. Personnel and Administration

##### 1. City Budget

The City's budget for the Museum for the 1983-84 fiscal year was \$723,019, an increase of approximately \$36,473 or 5.3% over the 1982-83 budget of \$656,546. Salaries accounted for \$635,328, leaving \$87,691 for all other operating expenses.



## 2. Security

While we completed the first phase of our security program in fiscal year 1982-83 and were granted additional funds to complete the second phase this past fiscal year, we are still only in the contract stage at this writing due to weather problems which prevented final installation of roof security until well into early summer of this year. It appears now that it will be late winter or early spring 1985 before we complete this project.

## 3. Staff Changes

- a. Cecelia Levin resigned as Curator of Education on April 17, 1984.
- b. So Kam Ng, Assistant Curator of Education, has been appointed to the Curator of Education position until a new Curator is selected.
- c. Virginia Gee served as Asian Community Outreach Consultant until May 31, 1984.

## 4. Attendance

The overall attendance for the 1983-84 fiscal year was 930,055 visitors. This figure includes the 117,616 visitors who attended the Shanghai Exhibition during July, August and September, as well as the 9,079 Monday and Tuesday visitors to the Museum on the days the de Young Museum was closed in October, March, April and June. Our overall attendance is up 72% due to the Shanghai Exhibition in July, August and September and the Vatican Exhibition in November through February 19.

## IV. SPECIAL EXHIBITIONS, GALLERY ROTATIONS

Despite a lack of City funds for exhibitions, one of the basic functions of a museum, the Curatorial Department did complete over forty in-gallery projects and exhibitions during the year. These projects included the organization of an international exhibition prior to its nationwide itinerary; an international exhibition shown only at this museum; two international exhibitions from other cultural institutions; the complete reinstallation of 22,000 square feet of galleries devoted to Chinese art; monthly rotations of featured art objects; quarterly rotations of the paintings of China, Japan, Tibet and India; eight thematic exhibitions (in the foyer and loggia galleries) composed of objects from the permanent collections; as well as our traditional Asian Animals of the Zodiac displays. On January 1, 1984, the Asian Art Museum activated its \$30,000 grant from the National Endowment for the Arts for three thematic exhibitions utilizing only the Museum's reserves. Other funds for exhibitions for

the year came from a variety of corporate and private sponsors through the Asian Art Museum Foundation. The Department looks forward to a dynamic year with City funding for exhibitions in the amount of \$50,000, the first in seven years for this purpose.

The following summary highlights the 1983-84 exhibition year:

A. Special Exhibitions

1. Treasures from the Shanghai Museum: 6,000 Years of Chinese Art, May 4-September 30, 1983

Fully covered in the Annual Report for the year ending June 30, 1983 and the Final Report on the exhibition.

2. Bamboo Carving of China, October 3, 1983-January 17, 1984

The first in the United States devoted exclusively to bamboo carving, this exhibition contained 85 examples of outstanding 16th-20th century craftsmanship. Organized by China Institute in America, it included works on loan from many private and public collections in the United States and Hong Kong. It was shown in New York City, Kansas City and San Francisco. Curators in charge: Terese Bartholomew and Clarence Shangraw.

3. Kakiemon Porcelains: A Colorful Tradition, November 1-30, 1983

This exhibition of 60 Kakiemon porcelains dating from the early 17th to the 20th century was organized jointly by the Asian Art Museum and the Mitsui Group of Japan from collections in Kyushu. The selection was a good representation of historical works and modern pieces by the 14 generations of potters. The 11th generation Kakiemon was given the title "Living National Treasure" for reviving a unique porcelain body to enhance polychrome enamel decoration.

The exhibition was part of a series of programs, "Close-up of Japan," organized by the Mitsui Group of Companies in collaboration with Dentsu and The Japan Society of Northern California. Curator in charge: Yoshiko Kakudo.

4. Pāla Stone Sculpture, January 23-April 10, 1984

This exhibition consisted of 25 Hindu, Buddhist and Jain sculptures created from the mid-8th to mid-12th centuries A.D. from the Museum's extensive inventory. Included was a 12th century Sena period sculpture of Vishnu the Preserver, unusual for its size (over 51 inches high) and intricacy of carving. Curator in charge: Terese Bartholomew.

5. Asian Masterpieces in Wood, April 15-September 19, 1984

This exhibition showed 28 works in wood from Japan, China, India, Thailand, Bali, Nepal and Tibet which reflect varying attitudes of carvers from those countries. Many had never been displayed before. Curator in charge: Clarence Shangraw.

6. Japanese Ceramics, April 21-July 30, 1984

This survey of Japanese ceramics from 3000 B.C. to the 19th century A.D. consisted of 60 items from the Museum's collection. The selection was divided into three cases on the loggia: (1) prehistoric to Muromachi stoneware, (2) tea ware from Mino, Seto, Karatsu and Kyoto and (3) porcelain from Kyushu kilns and an example of Kutani ware.

7. Auspicious Spirits: Korean Folk Paintings and Related Objects, June 15-July 29, 1984

This was a major exhibition of over one hundred screens and scroll paintings, ceramics, sculptures and hand-made objects from the folk tradition of Korea. Organized by the International Exhibitions Foundation, it opened at the Asia Society Gallery in New York City. Curator in charge: Patricia Berger.

B. Major Gallery Rotations

1. Reinstallation of the Chinese Galleries with more than eight hundred objects dating from prehistoric times through the Qing dynasty (early 20th century). Included were many objects which had never been displayed before or which had not been exhibited for ten years or more, as well as numerous new acquisitions such as lacquers and fan paintings. Opened December 16, 1983. Curator in charge: Patricia Berger.
2. Rotations of Japanese paintings, Fall 1983 and Winter and Spring 1984.
3. A group of 15 Edo period lacquer works on the loggia, December 1983-April 1984.
4. Characters from the Tales, a selection of 40 netsuke and an inrō depicting characters from nursery tales and other famous tales, organized as a special program for the month of January 1984.
5. Rotations at Japan Center Extension:
  - a. Exhibition on the samurai theme included a pair of screens depicting the Nijo Castle and Kamo Horse Race, a suit of armor, stirrups, a lacquer chest for a traveling daimyo and a hanging scroll of a young horseback rider, September 1983.



- b. Coinciding with the 17th Annual Cherry Blossom Festival and a part of the exhibition Japanese Ceramics at the Asian Art Museum, a group of Kutani ware was featured in April 1984.
- 6. Paintings of the Ngor Sect was comprised of mandalas, guardian deities and the Tibetan goddess of love, Fall 1983.
- 7. Guardians of Tibetan Buddhism, six paintings including male and female members of the Eight Guardians of the Law, Spring 1984.
- 8. Three Chandayana paintings, Indian Galleries, Fall 1983.
- 9. Incarnations of Vishnu, three paintings of Rama and Krishna, Indian Galleries, Spring 1984.
- 10. Special display of South Indian ivory shrine in conjunction with India Week celebration, Fall 1983.

C. Special Displays

1. Display of Animals of the Zodiac

- a. Year of the Boar, February 14, 1983-February 1, 1984, Adrian Gruhn Court. A selection of three jades and eight netsuke in the shape of pigs and two carved pig tusks.
- b. Year of the Rat, February 2, 1984 to present, Adrian Gruhn Court. A selection of 40 netsuke and three inrō from the 18th-19th century in the shape of rats.

2. Acquisition of the Month

- a. July 1983: "Lady on a River Bank," fan painting by Qiu Ying (1494-1553), China, ink and colors on gold paper. Gift of the Asian Art Museum Foundation of San Francisco and anonymous donors. B81 D38.
- b. August 1983: Knife with handle depicting a rodent holding a seal, Khmer, 12th-13th century A.D., bronze and iron. Gift of Mr. and Mrs. Walter Shorenstein. B83 B1.
- c. September 1983: "Lady Speaking with a Confidante," Indian miniature painting, Malwa, dated 1652 A.D., ink and colors on paper. Gift of Mr. and Mrs. George Hopper Fitch. B82 D6.
- d. October 1983: "Dancers and Musicians Entertaining a Prince," Indian miniature painting, provincial Mughal school, Murshidabad, 18th century A.D., ink and colors on paper. Gift of Mr. and Mrs. George Hopper Fitch. B82 D8.

- e. November 1983: "Radha's Confidante Delivers Krishna's Message," Indian miniature painting from the Rasikapriya series, Malwa, dated 1634 A.D., ink and colors on paper. Gift of Mr. and Mrs. George Hopper Fitch. B82 D9.
- f. December 1983: "Harem Ladies Hunting Within a Canvas Wall Enclosure," Indian miniature painting, Kangra, 19th century A.D., ink and colors on paper. Gift of Mr. and Mrs. George Hopper Fitch. B82 D7.
- g. January 1984: "Calligraphy," fan painting by Wang Duo (1592-1652), China, ink on gold paper. Purchase of the Asian Art Museum Acquisition Fund. B83 D4.
- h. February 1984:
 

"Branch of Blossoming Prunus," fan painting by Chen Hongshou (1599-1652), China, ink on gold-flecked paper. Purchase of the Asian Art Museum Acquisition Fund. B83 D1.

Tray with prunus decoration, Southern Song/Yuan, 13th-14th century A.D., China, black lacquer with inlaid mother-of-pearl. Purchase of the Asian Art Museum Acquisition Fund. B83 M2.
- i. March 1984: "Landscape," fan painting by Lan Ying (1588-1659), China, ink and colors on gold-flecked paper. Purchase of the Asian Art Museum Acquisition Fund. B83 D3.
- j. April 1984: "Landscape," fan painting by Hua Yen (1682-after 1755), China, ink and colors on paper. Purchase of the Asian Art Museum Acquisition Fund. B83 D2.
- k. May 1984: "Poppies," fan painting by Yun Shouping (1633-1690), China, ink and colors on silvered paper. Purchase of the Asian Art Museum Acquisition Fund. B83 D5.
- l. June 1984: Screen for writer's desk, Southern Song/Yuan, 13th-14th century A.D., China, black lacquer with inlaid mother-of-pearl decoration perhaps depicting a Lu Dongbin and Han Chongli episode. Purchase of the Asian Art Museum Acquisition Fund. B83 M1.

#### V. LOANS TO OTHER MUSEUMS

##### A. Mineralogy Display (rotating loan)

California Academy of Sciences, San Francisco, January 12, 1982  
to present: jade incense burner.

B. The Heritage of Islam

National Museum of Natural History, Smithsonian Institution, June 1-September 5, 1983: five objects of jade, bronze and ceramic.

C. Bamboo Carving of China

The Nelson-Atkins Museum of Art, Kansas City, July 24-September 11, 1983; Asian Art Museum of San Francisco, October 3, 1983-January 17, 1984: two carvings.

D. San Francisco Gem and Mineral Society, Inc.

Exhibition at the Hall of Flowers, Golden Gate Park, San Francisco, August 6-7, 1983: 11 snuff bottles.

E. Light of Asia

Los Angeles County Museum of Art, March 1-May 27, 1984; The Art Institute of Chicago, June 3-August 26, 1984: seven objects of bronze, marble, stone and jade.

F. Indian Paintings from Bay Area Collections

University Art Museum, Berkeley, May 23-August 19, 1984: two miniature paintings.

G. Chinese Ivories from the Shang to the Qing

The British Museum, London, May 23-August 19, 1984: 10 ivory carvings.

H. Chinese Ceramics of the Transitional Period: 1620-1683

China House Gallery, China Institute in America, Inc., New York City, October 21, 1983-January 29, 1984; Kimbell Art Museum, Fort Worth, May 26-August 26, 1984: 17 porcelains.

VI. GROWTH OF THE COLLECTIONS

A. Gifts and Bequests

Carroll Barrymore, Esq., December 16, 1983: 52 Chinese ceramic objects (R83.26.1-.52)

Mr. and Mrs. John B. Bunker, December 16, 1983: Khmer bronze ornament (B83 B2) and Indian architectural element (B83 S1)

Mr. and Mrs. George Hopper Fitch, December 16, 1983: Indian miniature painting (B83 D7)

Alice C. Kent, April 2, 1984: large dish, E-Karatsu ware (B84 P1)



Barbara H. Kurtz, November 9, 1983: pair of famille rose porcelain saucers (B83 P1.1-.2)

Mr. and Mrs. Samuel Nazario, December 16, 1983: 19 Chinese textiles and three Tibetan tankas (R83.25.1-.20)

John Sheldon Osborne, November 9, 1983: Tibetan tanka (B83 D6)

Mrs. G. D. Schoonmaker, November 9, 1983: Persian metal tray (R83.17)

Mrs. Robert Seller, November 9, 1983: Luristan bronze axe head (R83.22)

Kakiemon Sakaida, December 16, 1983: flower vase (B83 P2)

Drs. Jess and Ben Shenson, February 23, 1984: album of 36 leaves (R83.30.1)

#### B. Purchases

Asian Art Museum Acquisition Fund, August 24, 1983:

"Branch of Blossoming Prunus," fan painting by Chen Hongshou (B83 D1)

"Landscape," fan painting by Hua Yen (B83 D2)

"Landscape," fan painting by Lan Ying (B83 D3)

"Calligraphy," fan painting by Wang To (B83 D4)

"Poppies," fan painting by Yun Shouping (B83 D5)

Lacquer screen for writer's desk, Song/Yuan (B83 M1)

Lacquer tray, Song/Yuan (B83 M2)

Lacquer incense box, Song/Yuan (B83 M3)

Lacquer incense box, early Ming dynasty (B83 M4)

Lacquer incense box, Yuan/early Ming dynasties (B83 M5)

Lacquer box, early Ming dynasty (B83 M6)

Rectangular lacquer tray, early Ming dynasty (B83 M7)

Covered lacquer box, early Ming dynasty (B83 M8)

Lacquer tray, Song/Yuan (B83 M9)

Red lacquer hexagonal tray, Ming dynasty (B83 M10)

Lacquer cosmetic box with cover, Yuan dynasty (B83 M11)

VII. PUBLICATIONSA. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

1. Editor, Kakiemon Porcelains: A Colorful Tradition (exhibition brochure), 1983.
2. Editor, Pāla Stone Sculpture (exhibition brochure), 1984.
3. Editor, Asian Masterpieces in Wood (exhibition brochure), 1984.
4. "Rarities from the Shanghai Museum," Apollo, July 1984 (in preparation).

B. Terese Tse Bartholomew, Curator of Indian Art

1. "Two Solar Images of Eastern India to be Shown in Sculpture Exhibit," The Society for Asian Art Newsletter, Vol. 23, No. 2, Winter 1984.
2. "Bamboo Carving of China," Triptych, October-November 1983.
3. "Pāla Stone Sculpture," Triptych, February-March 1984.
4. Pāla Stone Sculpture (exhibition brochure), 1984.
5. Contributed to Asian Masterpieces in Wood (exhibition brochure), 1984.

C. Patricia Berger, Curator of Chinese Art

1. "Bamboo Carving of China to Open October 3 in Foyer Gallery," The Society for Asian Art Newsletter, Vol. 23, No. 1, Fall 1983.
2. "Auspicious Spirits: Korean Folk Paintings and Related Objects," Triptych, June-July 1984.

D. Yoshiko Kakudo, Curator of Japanese Art

1. Kakiemon Porcelains: A Colorful Tradition (exhibition brochure), 1983.
2. "Exhibition of Japanese Ceramics to Include Shino and Oribe Tea Wares," The Society for Asian Art Newsletter, Vol. 23, No. 3, Spring 1984.
3. "The Year of the Rat," Triptych, February-March 1984.
4. Contributed to Asian Masterpieces in Wood (exhibition brochure), 1984.
5. Japanese handbook manuscript, first draft completed.

E. So Kam Ng, Assistant Curator of Education

"Treasures from the Shanghai Museum: 6,000 Years of Chinese Art," Triptych, August-September 1983.

F. Clarence F. Shangraw, Senior Curator

1. Contributed to layout and design of brochure accompanying the exhibition Pāla Stone Sculpture.
2. Contributed to Asian Masterpieces in Wood (exhibition brochure), 1984.
3. "Asian Masterpieces in Wood To Be Featured in Foyer," The Society for Asian Art Newsletter, Vol. 23, No. 3, Spring 1984.
4. "Asian Masterpieces in Wood," Triptych, April-May 1984.

VIII. LECTURES, TRAVEL AND OTHER ACTIVITIES

A. Lectures

1. Terese Tse Bartholomew, Curator of Indian Art
  - a. "Applied Arts and Metalwork of the Ming and Qing Dynasties," public lecture in conjunction with the Shanghai Exhibition, Asian Art Museum of San Francisco, August 24, 1983.
  - b. "Pāla Stone Sculpture," docent lecture, Asian Art Museum of San Francisco, January 24, 1984.
  - c. "Chinese Yixing Ceramics," public lecture for the Oriental Art Society of the Monterey Peninsula, Monterey Peninsula Museum of Art, March 15, 1984.
  - d. "The Art of Bhutan and Tibet," Himalayan Trekking Course, University of California, Berkeley Extension, April 3, 1984.
  - e. "The Buddha Sakyamuni in the Art of Tibet," public lecture for the Light of Asia Symposium, Los Angeles County Museum of Art, April 13, 1984.
2. Patricia Berger, Curator of Chinese Art
  - a. Chinese Galleries: Song through Qing, docent walk-through, Asian Art Museum of San Francisco, November 1983.
  - b. Chinese Galleries: Neolithic to Song, docent walk-through, Asian Art Museum of San Francisco, December 1983 and repeated January 1984.

- c. "Auspicious Spirits: Korean Folk Paintings and Related Objects," docent walk-through, Asian Art Museum of San Francisco, June 15 and 23, 1984.

3. Roger Broussal, Chief Conservator

- a. "Conservation in the Brundage Collection," lecture to the Society for Asian Art Conservation Study Program, Asian Art Museum of San Francisco, March 21, 1984.
- b. "The Care of Asian Collections in the Asian Art Museum," lecture at symposium on "The Care of Far Eastern Pictorial Arts" at the Minneapolis Institute of Arts, May 23-25, 1984.

4. Yoshiko Kakudo, Curator of Japanese Art

"Japanese Lacquer: Enduring Tradition," lecture to Golden Gate Collectors, San Francisco, February 13, 1984.

5. So Kam Ng, Assistant Curator of Education

- a. "The Shanghai School of Painting in the 19th and 20th Centuries," public lecture in conjunction with the Shanghai Exhibition, Asian Art Museum of San Francisco, September 28, 1983.
- b. "Brushwork and Technique in Chinese Painting," public lecture for Teachers' Workshop entitled "Chinese Painting: Views of Nature," Asian Art Museum of San Francisco, November 19, 1983.

6. Clarence F. Shangraw, Senior Curator

- a. Nineteen public lectures on Asian art and archaeology on board the Royal Viking Star sailing from Hong Kong to San Francisco, May 22-June 21, 1983.
- b. "Chinese Cloisonné," public lecture, Chinese Culture Center, San Francisco, June 30, 1983.
- c. "The Zhejiang Kilns and the Origins of Celadon Glazes," public lecture in conjunction with the Shanghai Exhibition, Asian Art Museum of San Francisco, July 6, 1983.
- d. "Celadons," lecture for Chinese Ceramics Tour Group from Academic Travel, Washington, D.C., at the Asian Art Museum of San Francisco, October 7, 1983.
- e. "Asian Masterpieces in Wood," docent walk-through, Asian Art Museum of San Francisco, April 15, 1984.



## B. Public Addresses

### René-Yvon Lefebvre d'Argencé, Director and Chief Curator

1. Luncheons to acquaint community leaders with the Asian Art Museum of San Francisco, November 10, 1983 and January 19, 1984.
2. Introduction to lecture by Dr. Pratapaditya Pal, Senior Curator of Indian and Southeast Asian Art and Curator-in-Charge of West Asian Art, Los Angeles County Museum of Art, in the Trustees' Auditorium, Asian Art Museum of San Francisco, May 14, 1984.
3. Dinner following Asian Business League Retreat, May 19, 1984.
4. Opening ceremonies for the exhibition Auspicious Spirits: Korean Folk Paintings and Related Objects, June 15, 1984.
5. Orientation for new members of the Asian Art Commission, The Society for Asian Art and The Museum Society, June 28, 1984.

## C. Travel

### 1. René-Yvon Lefebvre d'Argencé, Director and Chief Curator

- a. November 3-4, 1983: Attended the opening of the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art at the Field Museum of Natural History in Chicago.
- b. January 28-February 3, 1984: At the invitation of the Government of India, participated in discussions with the Indo-U.S. Subcommission on Education and Culture in New York City and with officials of the Indian Government in New Delhi on an exhibition of Indian art.

### 2. Terese Tse Bartholomew, Curator of Indian Art

April 13-15, 1984: Attended the Light of Asia Symposium at the Los Angeles County Museum of Art.

### 3. Patricia Berger, Curator of Chinese Art

December 20-21, 1983: Visited The Asia Society Gallery, New York, to examine the installation of the exhibition Auspicious Spirits: Korean Folk Paintings and Related Objects.

4. Roger Broussal, Chief Conservator

- a. July 1983: Participated in the UNESCO-sponsored Hungarian Restorers' Seminar in Veszprem, Hungary.
- b. August 1983: Examined and prepared condition reports for all objects in the exhibition Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection at the Hong Kong Museum of Art and served as courier on the return shipment of the objects.
- c. March 10-12, 1984: Traveled to Houston to repair an object damaged in transit from Chicago to The Museum of Fine Arts, Houston in the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.
- d. May 23-25, 1984: Participated in symposium on "The Care of Far Eastern Pictorial Arts" at the Minneapolis Institute of Arts.

5. Lorrie Bunker, Public Relations Director

March 14-16, 1984: Visited The Museum of Fine Arts, Houston to assist with news media at the March 15 press conference and the March 16 reception for the opening of the Shanghai Exhibition.

6. John B. Dowty, Assistant Director, Administration

- a. October 11-14, 1984: Traveled to Chicago to oversee the security of the shipment of the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.
- b. February 21-24, 1984: Traveled to Chicago to supervise shipment of the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.
- c. March 14-16, 1984: Attended the opening of the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art at The Museum of Fine Arts, Houston.

7. Jack Foss, Registrar

- a. July 24-August 3, 1983: Attended the 13th General Conference of the International Council of Museums in London.
- b. October 11-13, 1983: Served as courier for shipment of the Shanghai Exhibition from San Francisco to Chicago.
- c. March 1-3, 1984: Served as courier for shipment of the Shanghai Exhibition from Chicago to Houston.
- d. June 10-14, 1984: Attended the Annual Meeting of the American Association of Museums in Washington, D.C.



8. Yoshiko Kakudo, Curator of Japanese Art

February 10-11, 1984: Traveled to Los Angeles to see The Shogun Age Exhibition at the Los Angeles County Museum of Art.

9. Pamela Koe, Assistant Registrar

- a. October 24-28, 1983: Attended the seminar "Developing, Managing and Maintaining Collections" at the Smithsonian Institution, Washington, D.C.
- b. February 28-March 1, 1984: Served as courier for shipment of the Shanghai Exhibition from Chicago to Houston.
- c. May 20-23, 1984: Served as courier for the loan of objects to the exhibition Chinese Ivories from the Shang to the Qing at The British Museum, London.

10. So Kam Ng, Assistant Curator of Education

- a. October 14-29, 1983: Traveled to Hong Kong to collect research material for dissertation and to Taipei to study collections at the National Palace Museum.
- b. February 11-19, 1984: Traveled to Hong Kong to participate in a symposium on 20th Century Chinese Painting as a guest panelist.

11. Alexis Pencovic, Assistant Conservator

July 24-August 3, 1983: Attended the 13th General Conference of the International Council of Museums in London.

12. Clarence F. Shangraw, Senior Curator

- a. July 7-August 12, 1983: Traveled to Hong Kong to accompany the exhibition Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection and to assist in repacking.
- b. October 11-17, 1983: Assisted the Design/Installation Department of the Field Museum of Natural History with the Shanghai Exhibition.
- c. January 24, 1984: Attended a briefing by representatives of the National Endowment for the Humanities in Los Angeles.
- d. February 5-7, 1984: Attended meetings with representatives of the National Endowment for the Humanities and the National Endowment for the Arts in Washington, D.C.

All travel expenses are paid from non-City funds.

# IX. ACTIVITIES OF THE SOCIETY FOR ASIAN ART

## A. Individual Lectures

1. October 3, 1983: "Myth and Art of the Silk Route and the Western Himalayas" by Edwin Bernbaum, doctoral candidate at the University of California, Berkeley, in the Trustees' Auditorium.
2. November 7, 1983: "Treasures of Tibetan Art" by Professor Detlef I. Lauf, Professor of Comparative Religion and Mythology at the C. G. Jung Institute for Analogical Psychology, Zurich, Switzerland, and Visiting Professor of Eastern Studies, Comparative Religions, Eastern Art at California Institute of Integral Studies, in the Trustees' Auditorium.
3. February 6, 1984: "Tombs, Palaces, and Treasures: Familiar and Less Familiar Aspects of Achaemenid Art" by Professor David Stronach, Professor of Near Eastern Archaeology, Department of Near Eastern Studies, University of California, Berkeley, in the Trustees' Auditorium.
4. March 5, 1984: "Conversations with Golden Fish" by Professor Thomas B. Kass, Distinguished Professor of Architecture, University of Utah, and Deputy Director, Rudolph Schaeffer School of Design, San Francisco, in the Trustees' Auditorium.
5. April 2, 1984: "Buddhist Arts Along the Silk Routes" by Dr. Maximilian Klimburg, Research Associate and Lecturer, University of California, Los Angeles, in the Trustees' Auditorium.
6. May 14, 1984: "Light of Asia" by Dr. Pratapaditya Pal, Senior Curator of Indian and Southeast Asian Art and Curator-in-Charge of West Asian Art at the Los Angeles County Museum of Art, in the Trustees' Auditorium.

## B. Lecture Series

Fall Semester 1983 and Spring Semester 1984: "Chinese Painting in its Cultural, Social and Economic Context," the seventh year of the Arts of Asia course offered in cooperation with the Division of Extended Education, San Francisco State University.

The Fall Semester with 12 classes (September 13-December 6, 1983) was conducted by Dr. James Cahill, Professor of the History of Art, University of California, Berkeley, and two of his graduate students, Scarlett Jung and Julia Andrews.

The Spring Semester, a continuation of the Fall Semester, with 12 classes (January 24-April 17, 1984) conducted by Professor Cahill and two of his graduate students, Ginger Hsu and Dr. Yoko Woodson.

Fall and Spring Semester classes held in the Trustees' Auditorium.

### C. Other Activities

1. October 15, 1983: The Society for Asian Art's fund-raiser, "The Marco Polo Ball," was held in Gruhn Court of the Asian Art Museum and Hearst Court of the de Young Museum to commemorate the Society's 25th anniversary. Proceeds from the Ball in the amount of \$100,000 were donated to the Asian Art Museum Endowment Fund through the establishment of The Society for Asian Art Fund within the Endowment Fund.

To honor Society for Asian Art members and all who helped with the Marco Polo Ball, the Asian Art Commission hosted a special reception and opening night preview of the Shanghai Exhibition on June 15, 1983 at the Asian Art Museum.

2. February 9, 1984: Society for Asian Art sponsored trip to Los Angeles County Museum of Art to see The Shogun Age Exhibition.
3. January 27, February 1, 8 and 15, 1984: "The Gestures of Silence: Toward an Aesthetic and Historical Understanding of the Art of Chinese Calligraphy," a study group on the history and aesthetics of calligraphy in China, by Professor Steven Goldberg, Assistant Professor of East Asian Art History, University of Denver, and Visiting Professor of East Asian Art History, Stanford University, was held at the Rudolph Schaeffer School of Design, San Francisco.
4. March 14, 21, 28 and April 4, 1984: "Art and Science in Support of Historic and Artistic Knowledge," a study group on the authentication and preservation of Asian art objects, conducted by Roger Broussal, Chief Conservator, Asian Art Museum, and visiting conservators Billie Milam, Pieter Meyers and Victoria Blyth-Hill of the Los Angeles County Museum Conservation Department, in the Trustees' Auditorium.
5. August 4, 11, 18 and 25, 1983 and March 3 and 10, 1984: "Chinese History Films" produced by Wan-go Weng for China Institute in America, Inc., shown free to Museum visitors in the Trustees' Auditorium (13 different 20-minute films shown each date).
6. Cosponsorships
  - a. In conjunction with the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art, the Asian Art Museum Education Department and The Society for Asian Art sponsored a series of free lectures, films and performances from May 18 through September 28, 1983. The series consisted of 13 Wednesday evening lectures, three film series and various music and dance performances.



- b. The Society for Asian Art and the Fine Arts Museums of San Francisco cosponsored an exhibition, The Chinese Shawl, which was displayed in Gallery 22 of the M. H. de Young Memorial Museum from May 19 to August 4, 1984.
  - c. May 22, 1984: "The Collecting of Indian Painting," lecture by Dr. Joanna Williams, Professor of Indian Art, University of California, Berkeley, cosponsored by The Society for Asian Art and the University Art Museum, Berkeley, at the University Art Museum.
7. April 19, 1984: The Society for Asian Art Board of Directors proclaim "Marge Dodge Day" in honor and appreciation of the Society's Executive Secretary.
8. The Society for Asian Art Volunteers
- a. Staffing Information Desk in Gruhn Court daily and for special exhibitions, e.g., the Shanghai Exhibition.
  - b. Distributed programs for each Chinese History Film showing.
  - c. Escorted individuals with objects to the Asian Art Museum offices on Public Days.
  - d. Addressed invitations and distributed posters for The Society for Asian Art, the Asian Art Museum Foundation and the Asian Art Commission, as requested.
  - e. March 28, 1984: Volunteers' Tea, talk on "Future Asian Art Museum Exhibitions" by Clarence Shangraw, Senior Curator, Asian Art Museum.
9. Publications
- a. The Society for Asian Art Newsletter, four issues, a quarterly publication mailed to the membership.
  - b. Calendar of Events, a monthly publication mailed to the membership.
10. Contributions
- a. Asian Art Museum Endowment Fund \$100,000
  - b. Asian Art Museum Foundation for Library \$7,200
  - c. Asian Art Museum Foundation -- Korean lectures and activities 2,000

d. Asian Art Museum Foundation --	\$	\$
Pāla Sculpture lecture	<u>400</u>	
		<u>9,600</u>
Total Asian Art Museum Foundation		\$109,600
Other		<u>3,450</u>
Total		\$113,050

## X. EDUCATION DEPARTMENT

This year was a period of transition and adjustment for the Education Department. Goals were defined and guidelines established for new and old projects. Curator of Education Cecelia Levin took a leave of absence in January and subsequently resigned in April. The position of School Program Coordinator was terminated due to the discontinuation of supporting grants.

The Department continued projects in four major areas of responsibility: public programs, docent programs, school programs and publications, assisted by the support staff in the main office and volunteers. Some Asian community outreach programs were planned in conjunction with the Shanghai and Korean exhibitions.

### A. Public Programs

1. Daily docent tours of the collections, special thematic tours, foreign language tours and tours for the hearing impaired are available upon request.
2. Treasures from the Shanghai Museum: 6,000 Years of Chinese Art, May 4-September 30, 1983

From July 1 to September 30, 1983, the Education Department continued its weekly Wednesday night lecture series, weekly afternoon film series, Saturday morning children's film series and special monthly performing arts programs. The lecture series and two performing arts programs were cosponsored by The Society for Asian Art.

#### a. Lecture Series

- |                |  |
|----------------|--|
| July 6, 1983:  | "The Zhejiang Kilns and the Origins of Celadon Glazes" by Clarence Shangraw, Senior Curator, Asian Art Museum of San Francisco |
| July 13, 1983: | "The International Flavor of the Tang" by Albert Dien, Professor of Chinese, Stanford University                               |

- July 20, 1983: "Developments in Tang Ceramics" by Mary Fong, Associate Professor of Art History, University of California, Davis
- July 27, 1983: "Neo-Classicism in the Song Dynasty: Philosophy, Literature, and the Arts" by Maurice Tseng, Professor of Chinese, San Francisco State University
- August 3, 1983: "The Song Dynasty: The Classical Age of Chinese Ceramics" by John LaPlante, Assistant Professor of Art History, Stanford University
- August 10, 1983: "The Development of Porcelain Decoration: Yuan and Ming Dynasties" by Patrick Maveety, Curator of Chinese Art, Stanford University Museum of Art
- August 17, 1983: "Development and Trends in Ming Dynasty Painting" by Julia F. Andrews, doctoral candidate, University of California, Berkeley
- August 24, 1983: "Applied Arts and Metalwork of the Ming and Qing Dynasties" by Terese Bartholomew, Curator of Indian Art, Asian Art Museum of San Francisco
- August 31, 1983: "Chinese Furniture of the Ming and Qing Dynasties" by Sarah Handler, Assistant Curator, Wright Gallery, University of California, Los Angeles
- September 7, 1983: "Kangxi and Qianlong and the Taste of their Times" by Harold Kahn, Associate Professor of Chinese History, Stanford University
- September 14, 1983: "Chinese Painting of the 17th Century: An Era in Transition" by James Cahill, Professor of Art History, University of California, Berkeley
- September 21, 1983: "Innovations in Porcelain Decoration During the Qing Dynasty" by Sheila Keppel, doctoral candidate, University of California, Berkeley
- September 28, 1983: "The Shanghai School of Painting in the 19th and 20th Centuries" by So Kam Ng, Assistant Curator of Education, Asian Art Museum of San Francisco





August 27, 1983: "Chinese History Film Series"

September 3, 1983: The Women of China  
 "Some Chinese Women Told Us"  
 "A Woman, A Family"

September 10, 1983: Special Chinese Community Program  
Chinese Music Performance  
 "The Last Emperor in China"

September 11, 1983: "My Memory of Old Beijing"

September 17, 1983: "Chinese Film Series"

September 24, 1983: Life in Shanghai  
 "The Drugstore"  
 "It's Always So in the World"

September 25, 1983: "Bubbling Spring"

### 3. India Week, October 1-8, 1983

In honor of Mahatma Gandhi's birthday on October 2, the Asian Art Museum joined the City of San Francisco, the Association of Indians in America and other Bay Area organizations in a week-long celebration of Indian art and culture. The Education Department played an integral role in the planning and coordination of public programs, including special tours, film series and performances.

These programs coincided with the Asian Art Museum's exhibition of a rare Indian carving and important miniature paintings and a photographic exhibition at the San Francisco International Airport, India Through the Ages. Special docent tours of the Indian galleries were given on October 2.

#### a. Film Series

October 2, 1983: Segment Series on Gandhi's Life  
 "Birth of Satyagarha"  
 "New Challenges"  
 "A Cry for Justice"  
 "Call of the Villages"  
 "Quit India"  
 "Pilgrim of Peace"  
 "India Liberated"  
 "Martyrdom"

#### Documentaries on Indian Art and Culture

October 3, 1983: "Altar of Fire"

- October 4, 1983: "Mirror of Gesture"  
"Bishmillah Khan"
- October 5, 1983: "Hinduism: 330 Million Gods"
- October 6, 1983: "The Sword and the Flute"  
"The Inner Eye"
- October 7, 1983: "The Delhi Way"

#### Evening Film Series

Two films by the renowned Indian director, Satyajit Ray:

- October 5, 1983: "Devi" (The Goddess)
- October 6, 1983: "Charulatta"

#### b. Performance

October 8, 1983: Classical Indian Music Concert. An evening of classical Indian music was performed by Ashish Khan, sarod, and Krishna Bhatt, sitar.

#### c. Other Events

Among other events which took place outside the Museum were:

October 1, 1983: Inauguration and Dance Drama,  
California Palace of the Legion  
of Honor

Costumes of India Show  
Cuisines of India Banquet,  
Kabuki Theatre, Japan Center

October 2, 1983: Folk Dances of India, California  
Academy of Sciences

#### 4. Auspicious Spirits: Korean Folk Paintings and Related Objects, June 15-July 29, 1984

The purpose of the public programs for this exhibition was to promote the understanding of Korea's unique and diverse folk culture and tradition and to encourage community participation in these events. A wide range of lectures, films and special performances was presented by the Education Department.

Some of these programs were made possible by the generous support of the Koret Foundation, San Francisco-Seoul Sister City Committee, The Society for Asian Art, the Dong-A Daily News, San Francisco branch, and the Korean Consulate.

- June 11, 1983: "The Spirit of Korean Folk Art," lecture by Lea Sneider, Guest Director, International Exhibitions Foundation
- June 16, 1983: "Korean Kut: Ritual Dance of the Shaman," performance by Hi-ah Park, Shaman-dancer
- June 17, 1983: "Korean Household Art," lecture by Evelyn McCune
- June 22, 1983: "Korean Folk Painting," lecture by Horay Zozayong, Director, Emileh Museum, Korea (cancelled)
- June 24, 1983: "The Korean Folk Potters," lecture by Robert Sayers, California Academy of Sciences
- June 30, 1983: Korean Festival
- "Auspicious Spirits: Korean Folk Paintings and Related Objects," lecture by Marjorie Jackson, Speakers' Bureau, Asian Art Museum of San Francisco

Films:

"Korean Garments"

"Dano Day"

"New Year's Day"

Food Display and Demonstrations:

Traditional painting, Myong Bom Shin

Modern painting, Young June Lew

Traditional knot-work, Keum Ok Kim

Special exhibition tours

5. Special Lecture

March 19, 1984: In conjunction with the exhibition Pāla Stone Sculpture, the Asian Art Museum and The Society for Asian Art presented a lecture by Dr. David Sanford entitled "Medieval Art of Eastern India."

6. Museum Sunday, May 13, 1984

The Asian Art Museum participated in the City-wide celebration of Museum Sunday in an all-day event exploring themes of Asian art through the media of tours, films and demonstrations.

Chinese Painting

Films:

"Introduction to Chinese Painting"

"Where is Mama?"

## Tour

Demonstration of Chinese painting by Wei-Guo Yu

## Tibetan Religion

Film:

"Requiem for a Faith"

## Tour

Demonstration of Tibetan painting by Sanje Elliott

## Japanese Aesthetics

Film:

"Zen Culture, Zen Spirit"

Demonstration of Japanese flower arranging by Kuwako Takahashi

## Tour

## 7. First Wednesday

First Wednesday is part of the Docent Council's H.O.S.T. program, a free monthly program for adults. Each presentation illuminates themes of special exhibitions in the Asian Art Museum, followed by related docent tours. Supplementary literature was distributed.

November 2, 1983: Bamboo: The Plant and Its Products  
Table display, slide presentation,  
painting demonstration and tour of  
Bamboo Carving of China exhibition

January 4, 1984: Japanese Ghost Stories and Other Tales  
Story telling and tour of Japanese  
Netsuke

March 7, 1984: The Expression of Life as Movement in  
Indian Sculpture and Dance  
Discussion, dance performance and tour  
of Pāla Stone Sculpture exhibition

June 6, 1984: Art of the Japanese Potter  
Film and tour of Japanese Ceramics  
exhibition

## B. Docent Programs

The Education Department continued its advisory role to the Asian Art Museum docents by implementing advanced training



programs and supervising docent projects. The Department aimed for training docents in all aspects of the Museum's collections while establishing docent commitment and interest in new programs.

1. Advanced Training

a. Gallery Walk-throughs

Gallery walk-throughs were given as part of the advanced training for docents. Curators-in-charge gave walk-throughs of new exhibitions, and the Education Department supplied study aids, such as bibliographies and other pertinent materials. Explanatory notes, labels, text, reading lists and exhibition diagrams were distributed to docents in preparation for their tours.

October 9, 1983:	<u>Bamboo Carving of China</u> Cecelia Levin
October 4 and 11, 1983:	Bamboo Jim Smith
November 1 and 5, 1983:	<u>Kakiemon Porcelains: A Colorful Tradition</u> Yoshiko Kakudo
November 29, 1983 and December 14 1983:	Chinese Galleries Patricia Berger
January 24, 1984:	<u>Pāla Stone Sculpture</u> Terese Bartholomew
February 5, 1984:	Chinese Galleries Patricia Berger
April 17, 1984:	<u>Asian Masterpieces in Wood</u> Clarence Shangraw
April 24, 1984:	<u>Japanese Ceramics</u> Yoshiko Kakudo
June 15, 1984 and June 23, 1984:	<u>Auspicious Spirits: Korean Folk Paintings and Related Objects</u> Patricia Berger

b. Lectures

Docents were encouraged to attend special lectures and the lecture course sponsored by The Society for Asian Art, "Chinese Painting in Its Cultural, Social and Economic Context." Advanced training lectures, arranged by the Docent Council in consultation with the Education Depart-



ment, provided docents with an in-depth understanding of themes represented in the exhibition Auspicious Spirits: Korean Folk Paintings and Related Objects.

- February 23, 1984: "Korean Folk Buddhist Painting"  
Lewis Lancaster
- March 6, 1984: "Korean Ceramics"  
Thanos Johnson
- March 29, 1984: "Shamanism and Korean Folk Art"  
Robert Sayers
- May 10, 1984: "Korean Painting"  
Thomas Kass
- June 24, 1984: Korean Pronunciation Workshop  
Mrs. Insook Bang

## 2. Speakers' Bureau

The Speakers' Bureau continued its programs under the supervision of the Education Department. This group of specially trained docents presents slide lectures to groups outside the Museum. The lectures survey various sections of the Asian Art Museum. A brochure describing available lectures was produced and distributed to area organizations.

During the Summer of 1983, the Bureau prepared four lectures for the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art. A lecture and announcement flyer were prepared in conjunction with the exhibition Auspicious Spirits: Korean Folk Paintings and Related Objects. In 1983-84, lectures were delivered to 21 groups with a total audience of 746. Two new lectures on the permanent collections are in progress.

## C. School Program

From October 1983 to June 1984, the School Program of the Education Department worked with docents, museum educators and teachers. School docents gave presentations to 34 classes with a museum tour the following week. A total of 998 students was served.

The Education Department made available to teachers through loan or purchase ten slide packets and four sets of written materials. Also available was the new Asian Travels Game developed by the Department.

A School Program newsletter, "This Year at the Asian Art Museum," was produced for the first time and will be published annually. The mailing list was updated, and special mailings went out for the Teachers' Workshop and the Korean Festival.

On November 19, 1983, the Education Department conducted a Teachers' Workshop entitled "Chinese Painting: Views of Nature." Eighty-six teachers from the Bay Area attended. The schedule of activities for the workshop was as follows:

8:30 a.m.	Registration
8:45	Introduction
9:00	"Chinese Painting: Bamboo Carving," lecture by Lynn Ulrich, Asian Art Museum intern
9:50	Docent tours
10:40	Painting demonstration with teacher participation
12:00 p.m.	Lunch (dim sum box lunches were available)
12:50	"Brushwork: Technique in Chinese Painting," lecture by So Kam Ng, Assistant Curator of Education
1:50	Film: "Where is Mama?"

The Asian Art Museum participated in a museum fair, "A Harvest of Museums," sponsored by the Cultural Connections at the Academy of Sciences on October 15, 1983. Presentations were made to educators from the Bay Area regarding the Museum's school program and available teaching aids.

#### D. Publications and Educational Materials

The Education Department continued to serve as coordinator for the Asian Art Museum's section of Triptych magazine. The Department also produced general brochures, program announcements and program notes for the special exhibitions Treasures from the Shanghai Museum: 6,000 Years of Chinese Art and Auspicious Spirits: Korean Folk Paintings and Related Objects and the special programs "Korean Festival" and "First Wednesday Program."

Educational materials were developed for a Teachers' Workshop, "Chinese Painting: A View of Nature." An Asian Travels Game Board for middle school age children was completed in the Fall of 1983.

#### E. Asian Community Outreach

In cooperation with the Asian Art Museum's outreach efforts, the Education Department organized the following programs to facilitate involvement from the Asian communities:

Musicians from Beijing  
Recital on Pipa and Qin

Chinese Classical Music  
 India Week  
 Korean Festival

Internationally renowned performers as well as local Chinese musicians were invited to participate in the Chinese music programs.

Asian Art Commissioner Kishore Kripalani was responsible for coordinating the India Week programs. They were cosponsored by the Asian Art Museum and the Association of Indians in America.

A Korean newspaper, the Dong-A Daily News, financed the Korean Festival. Substantial support also came from other segments of the Korean community.

All programs were well attended by the Chinese, Indian and Korean communities.

#### XI. ASIAN ART MUSEUM DOCENTS

During 1983-84, 62 active docents gave 1,714 tours to 18,956 visitors.

Tour categories are as follows:

<u>Tour Area/ Type of Tour</u>	<u>Groups</u>	<u>Tours</u>	<u>Number in Audience</u>
China/General	180	180	1,380
Japan and Korea/General	214	214	1,342
India/General	287	287	1,911
Jade/General	171	171	1,018
Foyer/General	119	119	1,008
Korean Folk Art/General	16	16	222
Shanghai/Special	94	154	3,212
Shanghai/Corporate Events	3	50	973
Special and Corporate Events	78	168	2,493
School	120	262	3,291
Speakers' Bureau	35	36	1,822
Japanese Ceramics/General	48	48	254

<u>Tour Area/ Type of Tour</u>	<u>Groups</u>	<u>Tours</u>	<u>Number in Audience</u>
Middle East/General	9	9	30
Total	1,374	1,714	18,956

The Docent Library: This resource provides docents with material which may be used outside the Museum. In addition to reference books, tapes of some lectures and gallery walk-throughs are available. Forty-eight new books were added this year. The Docent Slide Library has added 267 slides this year -- 60 fukusa (Edo period ceremonial gift covers), 143 Brundage Collection and 64 Korean Folk Art subjects.

The School Program: A busy schedule of Shanghai Exhibition tours, given three mornings a week from 8:00 to 10:00 a.m. started the year. Three classroom programs for elementary level were approved. Three for secondary classes have been submitted for approval. One Teachers' Workshop on Chinese painting was held in November.

Speakers' Bureau: The purpose of the Speakers' Bureau is to carry to public groups education concerning the Asian Art Museum's permanent collection, special exhibitions and new gallery installations. During the summer months, lectures for the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art represented the bulk of the work. In the fall, a brochure describing the permanent lecture series was designed. In January, work was started on a lecture to focus on the exhibition Auspicious Spirits: Korean Folk Paintings and Related Objects, and a flyer was designed to publicize this lecture.

New Training Class: In October 1984, a new class of 90 trainees will begin the three-year course for Asian Art Museum docents. The admissions committee of the Docent Council interviewed more than 160 candidates. Those selected include many who speak Oriental languages, an increased number of men and many with a background and interest in the Museum School Program.

Officers: Officers contributing to the docent program are:

Olive P. Rose, Asian Art Museum Vice-Chairman, Docent Council  
 Frances Ashley, Coordinator of Supervisors  
 Midori Scott, Training Chairman  
 Hiroe Harris, Coordinator of School Program  
 Sydney Shelton, Coordinator of Docents for the Deaf  
 Lois Kreuzberger, Coordinator of the Speakers' Bureau  
 Betty Hutson, Library Chairman  
 Kay Bergmann, Slide Library Chairman  
 Laan Chun, Assistant Coordinator of Supervisors



## XII. ASIAN COMMUNITY OUTREACH PROGRAM

The Asian Art Museum's Outreach Program and its activities were intended to establish and maintain ties between the Asian communities and the Asian Art Museum, and to stimulate interest and participation in the programs and activities of the Museum.

In September 1983, through special arrangements with Asian publications including East/West, Asian Week, The Chinese Times, Centre Daily News, San Francisco Journal and Asian Business League, many articles and photographs of outreach programs enjoyed favorable coverage and were strategically placed to gain maximum reader interest. Featured stories included Mayor Dianne Feinstein's arrival at the Asian Art Museum to greet the aged and handicapped visitors of On Lok Senior Service Center to the Shanghai Exhibition.

To celebrate Mahatma Gandhi's birthday, during the week of October 1 through 8, the Asian Art Museum, the City and County of San Francisco and The Association of Indians in America and other Bay Area Indian organizations presented India Week -- a series of programs of classical music and dances, folk dances, a "Cuisine of India" banquet, costume show, plays, films, photo exhibits, arts and crafts demonstrations and an Indian carnival which filled Golden Gate Park with thousands of participants. It was a tremendous undertaking, chaired by Commissioner Kishore Kripalani and members of the Outreach Committee, which established a direct link into, and gave the Asian Art Museum exposure to, a heretofore untapped source, the Indian community.

Luncheons were held at the Museum on November 10, 1983 and January 19, 1984 to acquaint community leaders with the Asian Art Museum. A tour of the Museum's facilities preceded the luncheon.

Other activities included Education programs geared to the Asian communities listed on pages 30-31 and a display of Japanese ceramics at the Japan Center Extension in conjunction with the Cherry Blossom Festival (see page 8, section IV.B.5.b).

In its first year, the Asian Art Museum's Community Outreach Program did establish a good foundation, credibility and rapport between the Asian communities and the Asian Art Museum. Contacts were made which paved the way for the following activities in 1984:

March 1984: The Asian Art Commission's Asian Community Outreach Committee completed an Outreach Program Study and an Outreach Annual Report which helped to define the goals and objectives of the program, served as a point of reference and provided guidance and continuity to established inroads into the Asian communities.

May 19, 1984: A retreat for the Board of Directors of the Asian Business League utilized the facilities of the Museum for a lecture, group discussions and plenary session, luncheon hosted

by the Asian Art Museum Foundation, and a docent tour of the Museum for families and friends. This retreat led to an Asian Business League-hosted luncheon on July 11, which established further relationship with its member group, The Asian Yellow Pages.

June 22, 1984: A preliminary reception for the "East Meets West Concert" was hosted by the Asian Art Museum in Adrian Gruhn Court to acquaint its producer, conductor and members of the orchestra with its sponsor, the Asian Art Museum. This first-of-a-kind concert was held at Louise M. Davies Symphony Hall on July 21 and was attended by over 3,000 people from the Asian communities, including musical, business, professional and cultural groups.

### XIII. LIBRARY

The Library added 776 volumes during the fiscal year. Some of the important works acquired are the following:

fND 1050 K55	Kinsei fûzoku zufu. Tokyo, 1983- 13 v. (pre-modern Japanese genre painting)
fND 1037 K3	Kachô-ga no sekai. Tokyo, 1981-3. 11 v. (flower and bird paintings of Japan)
BL 1226.82 A33 S7	Staal, Frits Agni; the Vedic ritual of the fire altar. Berkeley, Asian Humanities Press, 1983. 3 v.
fNK 4167.1 G453	Gendai no tōgei. Tokyo, 1976-7. 16 v. (modern Japanese ceramics)

Mr. Bruce Avery continued in the position of Library Assistant and works afternoons in the Library. He completed his degree at San Francisco State University and is also working on his own fiction.

Approval by the Foundation of compact shelving to be installed in the northeast corner of the reading room was obtained. Installation is scheduled for September 1984. By shifting furniture in the reading room, no loss of seating capacity will be sustained. It is intended to transfer the least-used material into this shelving. The installation of this shelving should provide adequate space for at least the next decade.

Other Library furniture, including an additional card catalogue, has also been approved. In addition, the Museum workshop was able



to construct shelving behind the Librarian's desk, thus creating some order out of the maelstrom in which he formerly found himself.

Funding for the Library remained adequate, with support continuing from the City, The Society for Asian Art and the Asian Art Museum Foundation of San Francisco. It is sincerely hoped that this splendid cooperation can continue and that the Library can remain at the center of the institution -- not only spacially, but as a supplier of service and information as well. As has often been noted in the past, an institution is judged, in part, by the quality of its library.

#### XIV. PUBLIC RELATIONS

The Asian Art Museum Foundation continued to retain the services of Public Relations Consultant Lorrie Bunker. She provided news information and photographs on a regular basis to print media throughout the Bay Area and to regional and national media as appropriate to Museum activities, as well as to broadcast media. With the help of an assistant, Rebecca Kolba Otsuki, the Public Relations Director handled publicity for special exhibitions, the permanent collection and special programs connected with the Museum.

Treasures from the Shanghai Museum: 6,000 Years of Chinese Art, which opened in May 1983, continued through July, August and September at the Museum. During this period, major effort continued on every public relations and publicity level. Outstanding coverage throughout the United States and in several foreign countries was achieved. For full details on Public Relations Department activities and the results, please refer to the Final Report on the Shanghai Exhibition prepared by the Museum.

As the exhibition continued its U.S. tour, the Public Relations Department involvement continued, supplying materials, information and assistance to the participating museums throughout fiscal 1983-84 and beyond.

Although the Shanghai Exhibition continued to be the major involvement for the Public Relations Department through September, there were also three additional traveling exhibitions with important works from other collections, as well as a major reinstallation and three special exhibitions with pieces from the Museum's own collection during the fiscal year.

Bamboo Carving of China (October 3, 1983-January 17, 1984 in the Foyer Gallery)

Kakiemon Porcelains: A Colorful Tradition (November 1-30, 1983 in the loggia galleries on the second floor): Extensive work was involved in publicizing the exhibition, as well as the special reception which opened the show and the presence of Kakiemon XIV at the exhibition's conclusion. Kakiemon Sakaida made a special gift of his own work to the Museum, and this event was also well publicized.

Chinese Galleries Reinstallation (December 16, 1983 to present)

Year of the Rat, latest in the annual display which features art objects representing each animal of the 12-year cycle in the zodiac honored throughout Asia, opened February 2, 1984 and continues into 1985.

Two special exhibitions, part of a continuing series mounted from the Museum's own collections, also required particular public relations efforts to attract visitors. Both were shown in the Foyer Gallery.

Pāla Stone Sculptures (January 23-April 10, 1984)

Asian Masterpieces in Wood (April 15-September 19, 1984): This exhibition was exceptionally well received by news media and the general public and has been extended.

In order to make space for a large traveling exhibition, the second floor Japanese and Korean galleries were cleared and a special exhibition in the loggia galleries was presented:

Japanese Ceramics (April 21-August 31, 1984): The opening coincided with the traditional Cherry Blossom Festival, and special ceramics were placed in the Webster Street Bridge area in Japantown for that occasion. Publicity efforts were coordinated for the Festival and continue to the present.

Auspicious Spirits: Korean Folk Paintings and Related Objects (June 15-July 29, 1984) was a major exhibition of over 100 screens and scroll paintings, ceramics, sculptures and handmade objects from the folk tradition of Korea. Organized by the International Exhibitions Foundation of Washington, D.C., it opened in New York City and traveled to a total of six other cities.

The importance of this exhibition necessitated much advance publicity work, providing color transparencies and black-and-white photographs and stories to a wide range of press and broadcast media throughout the Bay Area. Due to the limited time that the objects could be displayed here, intensive work was done to assure proper news coverage.

A special press viewing on June 14 drew 35 members of the news media, who received the exhibition with great enthusiasm. This resulted in excellent publicity immediately, which continued throughout the run of the show. Arrangements were made for Lea Sneider, wife of the former U.S. Ambassador to Korea and principal instigator of the exhibition, to be present for press interviews.

Mrs. Sneider also made herself available on Saturday, June 16, to show a special group of leaders from the Korean community of the Bay Area through the exhibition, which was extremely well received. The Public Relations Director was present and actively involved on both occasions.

Special efforts were made to achieve acknowledgement for the Koret Foundation, whose generosity made the exhibition possible in San Francisco. This included working closely with Mrs. Joseph Koret's representatives on approval of news releases, identification on the poster, wording of reception invitations and arrangements for the opening reception and attendant ceremonies.

Invitations were created, produced and sent out, under supervision of the Public Relations Department, for two separate opening receptions: the June 14 preview night and the June 15 invitational reception for members of The Society for Asian Art, which was a gesture of appreciation for their outstanding efforts on the fund-raising Marco Polo Ball (October 15, 1983). The preview night involved extensive effort to reach members of the Korean community throughout the Bay Area, coordination with Consul General Kie-yul Moon and Mrs. Koret, and cooperation with Museum staff and Asian Art Commissioner Phoebe McCoy on arrangements.

An extensive program of activities initiated by the Museum's Education Department (outlined on page 26) also required special publicity efforts throughout the schedule of the exhibition. Lectures, films and other activities required promotion.

Supervision of poster distribution for the exhibition was handled by the Public Relations Department, with assistance from the Museum's Education Department contacts in the Korean community and the membership of The Society for Asian Art.

Results of work on this successful exhibition will be detailed in the 1984-85 Annual Report.

Several other displays of art from the permanent collection and activities of the Museum required dissemination of releases and photographs. These included the February 1984 exhibitions of Japanese lacquers and Iranian bronzes, earthenwares and jades; the Acquisition of the Month display; gallery rotations in December, January, March and April; Museum Sunday program on May 13 and First Wednesday program on June 6; the special Indian Dance and Demonstration program on March 7; and display of Indian miniature paintings in connection with the India Week programs October 1-8, 1983.

Additional activities requiring involvement of the Public Relations Director included special Asian Art Museum luncheons hosted by the Commissioners for community leaders and news media representatives; official visit by scholars from the People's Republic of China and dignitaries from Brazil desiring more knowledge about the Asian Art Museum facilities and programs; and work with the Consul General of Australia on a special reception and showing of an Australian film on the new museum at Canberra. Although the San Francisco Summer Festival officially came to an end, the Coordinating Committee continued to meet to discuss various



projects of mutual interest to the participants, such as city-wide banners, and these meetings were attended by the Public Relations Director, who was also involved in various aspects of the Museum's Outreach Program and advance meetings on upcoming events, such as the Ikebana International Exhibition and involvement with the Democratic National Convention and the proposed 1985 AIA National Convention in San Francisco.

Two publication projects were actively supervised by the Public Relations Director: the Pomegranate Productions engagement calendar for 1985, using images of 52 Chinese fans and album leaves from the Museum collection and a new general purpose informational brochure on the Museum, currently in distribution through several outlets.

#### XV. CONSERVATION

During the year the Conservation Department received certain grant monies (as described below) which enabled it to increase its operational capabilities with the assistance of a Conservation Technician Apprentice, and its facilities with the acquisition of storage cabinets for over-sized textile art objects which heretofore were difficult to care for. These additions were those which were not funded by the City. As previously, the addition of trained conservation personnel is necessary to provide for both the recurring daily needs, regular and special exhibitions, and a full conservation program for the collection and its long-term preservation requirements.

For 1983-84 the Conservation Department received an NEA grant in the amount of \$6,000 which made possible the purchase of improved conservation storage of art works. This grant has been directed to the provision of a specially-built cabinet suitable for safe storage of a number of recently restored and renovated large-sized tankas which, because of their size, did not fit in our present cabinets.

During this fiscal year, through another NEA grant, we had the valuable assistance of a Conservation Technician Apprentice -- a position which should in future be authorized as a full-time Museum position.

This year we also purchased and installed textile storage cabinets from funds which came to us through a Skaggs Foundation grant for preservation of the Museum's textile collection.

NEA grant requests written for 1984-85 also included requests for (1) an exhaust and ventilation system for the Conservation Laboratory (the Museum has long been in violation of OSHA health and safety standards in this respect); (2) a planning grant for a project of conservation and mounting of a large selection of Asian paintings; (3) a museum training grant to provide the Museum with another Conservation Technician Apprentice. The Department has also

prepared a National Museum Act grant to provide the Museum with a Textile Conservation Intern to work with the conservation staff in preparing a selection of Asian textiles for exhibition. Also prepared was an Institute of Museum Services grant request to provide funds for the remounting and restoration of a group of Chinese, Japanese and Korean paintings on silk and paper. The work is to be undertaken by Asian specialists. As of this writing, none of these grants have been awarded to the Museum.

In June, a State Department-sponsored tour of museum directors from Eastern and Western Europe, as well as Asia and the Americas, visited the Conservation laboratory.

During the year the laboratory was also visited by several groups of museum docents and other museum-oriented groups, as well as a special visit by a group of new Museum Trustees, Board members and Commissioners.

#### XVI. REGISTRATION

Not counting items received for special exhibitions, the Registration Department issued receipts for 160 objects that came under the Museum's temporary or permanent custody during the year. Loan agreements were processed and shipping arrangements were made for 55 collection objects lent to other museums.

All museums in California will benefit from a State law dealing with long-term loans that became effective in January 1984. Lobbying for this legislation was primarily by the Registrar's Committee of the Western Museum Conference, with most of the actual drafting and revising of the statute by Judy Teichman (and two legal interns) of the San Francisco City Attorney's Office. The law is the first of its kind passed by any state legislature and deals with the obligations and rights of both museums and those who lend or deposit objects with them. Our receipt form has been modified to comply with required notifications to lenders. One of the significant features of the law is the establishment of procedures for museums to deal with objects whose ownership is unknown or when contact with owners has been lost.

With the help of Keith Grand, the City's Risk Manager, the Museum's request for supplemental budget funds to continue enhanced fine arts insurance coverage was granted. In addition to the usual coverage of objects on temporary deposit with us and of our own collection objects in transit or out on loan, we have limited coverage of the permanent collection on premises. Budget approval of this year's premium should guarantee continuation of this enhanced coverage in succeeding fiscal years.

The Registration Department continues to keep informed on computer applications to Museum documentation and record-keeping needs. Two helpful developments this year were attendance at a Texas

Instruments presentation of its new "professional" computer (a microcomputer designed to be competitive with IBM's PC) and a loan to the Museum of a KAYPRO II from Ann Squires, Development Officer. Along with others on the staff, the Registrar has been working with the KAYPRO software manuals and has been developing a pilot data base of outgoing loan records.

## XVII. PHOTOGRAPHY

Photographer James Medley works half time for the Asian Art Museum. He is assisted by Alison Taggart with the processing and printing of negatives and some of the routine studio assignments.

James Medley is called upon for every type of photography: objects requiring complex studio lighting, gallery installation shots, infra-red and ultraviolet, publicity photographs of visitors and special events, book plates and views documenting damage to objects or other special conservation needs.

Alison Taggart, Assistant Photographer, processes and prints the work produced by Mr. Medley and occasionally shoots routine photo and public relations assignments. The photographs that she processes and prints contribute to all aspects of the department, i.e., publication, publicity, files and records, and for study purposes.

Dorothy Franks operates the Photographic Services Department within Registration. Her duties include organization of photographic requests between the Museum staff and the Photographer, as well as outside requests for special photography. All outside requests for photographs, slides and transparencies for both study and publication are processed through this department. Standard black-and-white and color photography of the Museum's permanent collection for file and records is a continuous project with the Photo/Registration Department.

During this fiscal year the Registration Department has concentrated on having various areas of the permanent collection photographed. In particular, approximately four hundred Japanese netsuke, numerous Japanese swords and Korean ceramics have been photographed. These projects are due to continue.

Jim Medley was called upon to photograph in color 50 fan paintings and/or album leaves for a 1985 engagement calendar of Chinese Fan Painting by Pomegranate Productions. All paintings featured in this calendar are from the Museum's collection.

Some noteworthy books published this fiscal year with illustrations of Asian Art Museum objects are:

Ceramic Art of the World, Vol. 15, Ch'ing Dynasty by John G. Ayers and Masahiko Saito



Southeast Asian Ceramics, Vol. 16 in Ceramic Art of the World by Gakuji Hasebe and Dr. Tsugio Mikami

Asian Art, revised edition, by John LaPlante

Celadon Wares, exhibition catalogue by Dr. Yutaka Mino

Bones of Jade, Soul of Ice: The Flowering Plum in Chinese Art, exhibition catalogue by Dr. Mimi Neill

Gems of Chinese Art from the Asian Art Museum of San Francisco, The Avery Brundage Collection by Laurence C. S. Tam and Eliza Wong, Hong Kong Museum of Art

Light of Asia, exhibition catalogue by Dr. Pratapaditya Pal

Artistic Sources for the History of Korean Music by K. L. Pratt

On 'In-Butsu': Buddhist Images Printed on Paper, No. 3 Bulletin by Saburosuke Tanabe

The figures below indicate the volume of photographic work for the year:

Total work orders completed	250
8 x 10 black-and-white prints from new negatives	1,758
8 x 10 reprints from existing negatives	3,097
35mm color slides	1,439
35mm color slides from book illustrations	230
8 x 10 black-and-white prints from book illustrations	21
4 x 5 color transparencies	74
Slides and prints for conservation	40
35mm black and white photography (for contact sheets)	416
<u>Outside requests</u>	
Total number of orders	187
<u>Black-and-white photography</u>	
For reproduction	123
For study	228

Color photography

4 x 5 color transparencies for reproduction 65

35mm slides not for reproduction 345

XVIII. DEVELOPMENT

During the fiscal year ending June 30, 1984, the Development Committee was enlarged to include the chairmen or their designees of each committee potentially interested in grants. A representative from The Society for Asian Art was included.

The matching funds for the National Endowment for the Arts Challenge Grant of \$300,000 were completed this year. The grant of \$300,000 was matched with new or increased gifts in the amount of \$900,000. The total of \$1,200,000 is in the Endowment Fund, the interest from which will support the Museum's programs in perpetuity.

Members of The Society for Asian Art were invited to two luncheons on December 13, 1983 and April 26, 1984 presented by the Asian Art Commission on the subject of deferred giving. Approximately forty people attended each luncheon. The speaker at both events was Lynda Moerschbacher.

As a result of the Museum's Deferred Giving Program, the Museum received its first deferred gift in December 1983.

The following grants were applied for and granted as indicated below:

The National Endowment for the Arts granted \$30,000 for the utilization of the permanent collections.

The National Endowment for the Arts also granted \$6,000 toward the improvement of storage conditions for the Museum's collections of stone sculptures and Tibetan tankas.

The Columbia Foundation granted \$75,000, payable over a three-year period, to support the Endowment Fund.

The Hearst Foundation granted \$20,000 toward the Endowment Fund.

The Koret Foundation granted \$50,000 to underwrite the costs of bringing Auspicious Spirits: Korean Folk Paintings and Related Objects to San Francisco June 15 to July 29, 1984.

The Institute of Museum Services granted \$50,000 for general operating support of the Museum's programs.

We are awaiting response on the following applications:

Fleishhacker Foundation	Education Program
San Francisco Foundation	For Development Office

IMS	For general operating support
NEH	For second floor gallery reinstallation
NEH	Challenge Grant
California Arts Council	Support for Prominent Organization
IMS	For conservation of paintings

#### XIX. VISITORS

Many scholars, dignitaries and museum specialists visited the Museum and were conducted through the galleries and art storage by curatorial staff. During the past year 146 visitors from the United States and 18 foreign countries were shown the Museum's collections. Among them were Na Chih-liang and Li Lin-tsan of the National Palace Museum, Taipei; Hung Hsien, Taipei; Denys Sutton, Editor, Apollo Magazine, London; Professor Richard Edwards of the University of Michigan; a seven-member cultural delegation from the People's Republic of China; Petroclas Stavron, Under-Secretary to the President of the Republic of Cyprus, Nicosia; Kenji Kaneko, Suntory Museum of Art, Tokyo; Susan Phillips, Director of the Institute of Museum Services, Washington, D.C.; Pramod Chandra, Fogg Art Museum, Cambridge; a delegation of 13 modern Chinese artists from Shanghai and Beijing, including Yen Han, Cheng Shifa and Wu Zuoren; Kakiemon Sakaida and Masahiro Sakaida, Arita, Japan; Yasuhiro Nishioka, Tokyo National Museum.

#### XX. CONSULTATIONS

On the third Friday of each month, the Asian Art Museum holds "Public Day" when members of the public can bring art objects from their collections for authentication. Approximately three hundred people were seen by appointment, with an average of three objects each for identification and authentication.

During the months July through August 1983, this service was suspended due to the special exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.

#### XXI. FUTURE GOALS

Our next major project is the exhibition 5,000 Years of Indian Art which the Museum will be organizing for the next two years. This 350-item exhibition is scheduled to be shown in the Museum in the summer of 1986, the year of our 20th anniversary.

We are also planning to complete our Japanese handbook, the fifth in a series of selective catalogues devoted to our collections.

As in previous years, space remains our most serious problem -- only more so. Our Chinese collection had to be removed from display for about six months during fiscal year 1983-84 to accommodate the exhibition Treasures from the Shanghai Museum: 6,000 Years of Chinese Art.













